ine WEEKLY

U.S. Time for British Films

See Page 3

TODAY BELONGS TO "THE YEARLING"

. . . and all the tomorrows belong to its box-office fame!

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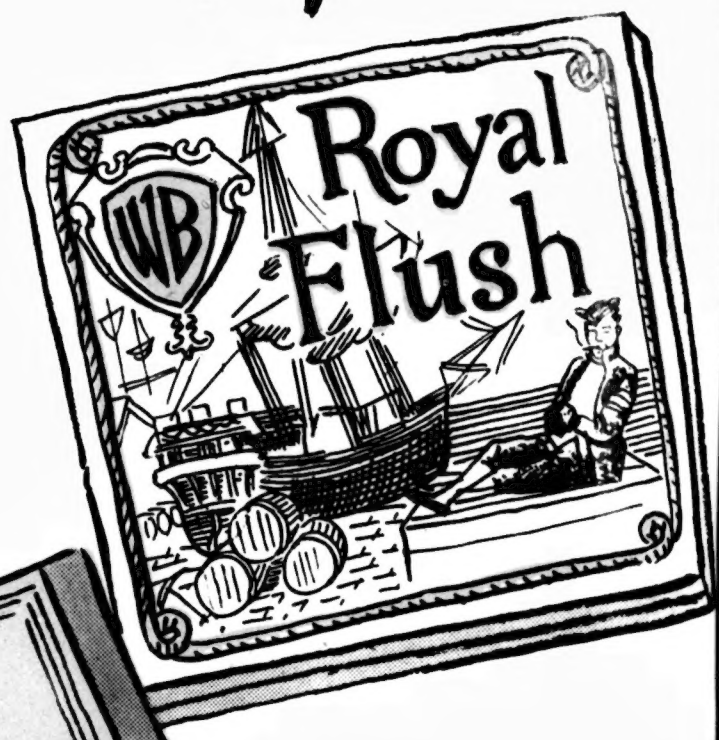

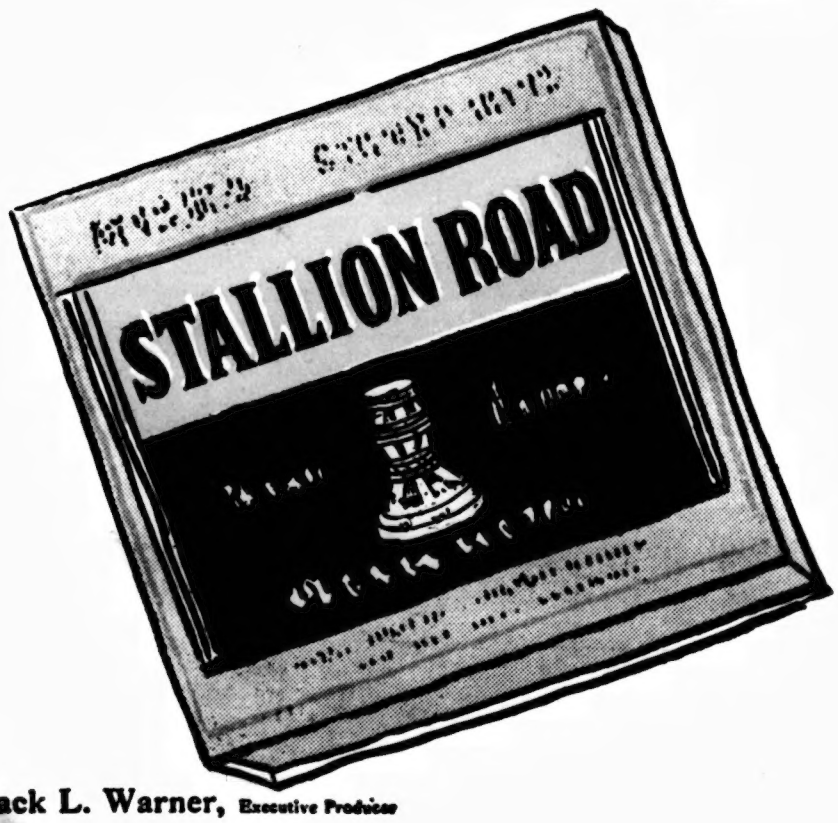

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Kinematograph WEEKLY
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No. 2,091. Thursday, May 29, 1947. Vol. 363.

HEINO'S RECORD
See BRITISH MOVIETONE NEWS

B.F.P.A. Acts on Menace by 'Planes

THE B.F.P.A. has met Ministry of Aircraft officials to put before them sound track proof of the delays and loss of money being caused by low-flying aircraft over British sound stages. Sir John D'Albiac, commodore of London Airport, following the meeting last week, has issued a statement that he will, as a primary measure, issue maps to all pilots using Heath Row which show where British film studios are situated.

The matter—which has been a source of criticism by producers for several months—reached a climax when production statisticians at Nettlefold found that up to £200 a day is being lost by delays caused by aircraft interference.

Board of Trade men and three Ministry officials, under the chairmanship of Sir John, met W. H. Norris, studio manager of Nettlefold; John S. Dennis, of D. and P. Studios; B. Honri, studio manager of Ealing; John Cox, of Shepperton studio; and Tommy Meyers, the Nettlefold sound recordist.

Meyers played extracts of his tracks to the officials so that they could hear for themselves the problems which 'planes were creating for the John Corfield "White Unicorn" unit.

U.S. Film Chief Urges More Time for British Pictures

JOHNSTON SEES SECRETARY OF STATE ON ANGLO-AMERICAN FILM POSITION

"Freeze Quota—More Dollars"

A PRESSING plea that U.S. exhibitors should show more British pictures and that the American film business as a whole should do everything in its power to strengthen the status of British product in the American market has been made by Barney Balaban, president, speaking at a conference of Paramount executives at Arrowhead Springs.

Balaban's call for greater co-operation by Hollywood to ease the tension following the draining of the U.S. loan to Britain and the economically unstable European film market was made at the same time that Eric Johnston, president of M.P.A.A., was completing his plans to visit Europe and glean an up-to-the-minute picture of the film scene before Britain's new Film Act is put on paper by the Government legislators.

Johnston will arrive in Paris on June 22, will be in Brussels on June 25 and, after a short trip to Scandinavia, is expected in this country in early July.

He is being briefed by high-level U.S. Government executives concerned by recent British statements over the loan and by the British film Trade reactions to new Film Act legislation.

Johnston conferred with Secretary of State George Marshall last week. The whole film import-export question was reviewed. Washington correspondents this week were saying that Johnston has been given U.S. full Government backing for his plan that the British Film Act should be extended for a 12 months' trial period.

Meanwhile, the U.S. Embassy in London has, the KINE. understands, been instructed to sound out British Government reaction to the Johnston proposal and also to his statement that "British grosses in the U.S. may top 30,000,000 dollars in 1947."

Johnston has already been in conference with Arthur Rank on the subject. Rank is not acting as a B.F.P.A. representative in any quota talks he may have in the U.S. during his visit; but Johnston realises that he represents a very large part of the British production Industry.

Rank has stated, according to Transatlantic cables, that a decision on the quota will be made by late summer.

Before then the whole problem will have been thrashed out at the international trade talks in Geneva. Johnston, who is playing a major part in these discussions, will, it was indicated at a Washington Press conference, put his case concerning international film relations to the conference before it breaks up.

HOME OFFICE WANTS TO INTERVENE IN CHILDREN'S FILMS TALKS

THE Home Office, the Government Department responsible for legislation controlling film censorship and the admittance of children to kinemas, has asked the Minister of Education, George Tomlinson, if Home Office officials can meet representatives of the County Councils' Association to discuss that Association's proposals concerning children and the kinema. The C.C.A., it was exclusively reported in the KINE., asked for the Minister of Education to receive a deputation on the subject.

The intervention by the Home Office has been made, according to a Government spokesman, "because the Home Office is particularly interested in the whole subject and is the department directly concerned with legislation, which power the Ministry does not possess."

The C.C.A. report said that there was immediate need for a complete change of film censorship, which should be placed in the hands of an independent body, and that considerable revision was necessary of regulations concerning child kinema attendances.

Censorship has been receiving the attention of the K.R.S. during recent weeks. The renters asked the British Board of Film Censors to appoint a deputy to its secretary, J. Brooke Wilkinson.

No Pre-Fab. Kinemas for Britain

Britain is unlikely to have prefabricated kinemas. A Ministry of Works official told the KINE. this week that the research departments of the Government are working on designs for houses, churches, schools and hospitals for redevelopment areas. "But," he added, "no consideration has been given to kinemas."

It will be many years before large brick kinemas can be put up.

A.C.T. AGREEMENT ON JUNE 10?

The final draft of the features agreement between the B.F.P.A. and A.C.T. is nearly completed. It will be put before a meeting with the union on June 10, when it is hoped that it will be given final approval. The agreement is based on a 44-hour week.

Ostrer Makes Deal with British-Lion

STARTS FILM AT METRO IN JULY

MAURICE OSTRER, with his new production company, Premier Films, is to use the M-G-M-British studios for his first independent picture since he quit Shepherd's Bush some months ago. Ostrer has a distribution tie-up for this picture with Sir Alexander Korda, who will handle the picture through British-Lion.

Korda, the KINE. understands, has loaned director Leslie Arliss to make the film. Arliss was put under contract by Sir Alex recently.

The picture is to start its 14-week schedule on July 14. Maurice Ostrer is executive producer with R. J. Minney as producer. The producing-directing team is the same which made "The Wicked Lady" for Gainsborough.

Ostrer's first film is "Queen of Love," from the American novel, "Paiva: Queen of Love," by Henry Schirokauer. Michael Rennie is to star in the picture. Other star and feature casting is now being made.

Maurice Ostrer is not expected to produce his next film—which will start in late September—at the M-G-M-British plant. The company is now making further studio and distribution arrangements.

Poole Case: S.C.M. Refuses Ruling

The Society of Cinema Managers has refused to accept the week-end decision reached by the Edinburgh and East Scotland Managers' Area Conciliation Board on the Poole case. General secretary Sam Butchart told a stormy meeting that he could not accept the casting vote of the chairman, A. S. Albin, after six exhibitors and six managers had failed to agree whether A. J. Oliver had been since December 29 manager or assistant-in-charge of the 1,522 Roxy.

The S.C.M. is determined to make the Poole case a test case. Butchart told the KINE. on Tuesday evening that he has a "black book" of exhibitors who need urgent attention. He contends that a company must prove that a manager is an assistant-in-charge, otherwise a member must be paid and given the responsibilities of a manager under the national agreement.

The issue is to be heard by the Scottish Branch Arbitration Board.

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Telephone: Temple Bar 2468
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Joint Editors:
A. L. Carter : Connery Chappell

Assistant Editor: Alex. J. Martin

Advertisement Manager: Paul Peak

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WIDENING THE TRADE TALKS

EFFORTS are being made to extend the present talks between different branches of the Industry and the Board of Trade, and so to discuss fundamental problems with Whitehall. For instance, there are C.E.A. members who are anxious that co-operative booking should be legalised and incorporated in some way in the next Films Act.

There are also other good C.E.A. men—as can be seen from branch reports in this week's KINE.—who are completely opposed to any sort of Government interference in the business of film booking. They are so anxious to keep officialdom out of the film trade that they are more than willing to forego any advantage which legalising the principle might confer on them.

At the same time, in Wardour Street it is hinted that the Kinematograph Renters' Society, which has so far kept its own counsel on the subject of Quota, is likely to make its own representations to Whitehall.

The K.R.S. position, of course, is extremely complicated owing to the conflicting views between its British and its American members, and in fairness to the Society and the principals who belong to it one should add that the K.R.S. has behaved most correctly in a difficult situation.

More than ten years ago, when the Industry was going through a similar phase, with its various factions all putting their differing viewpoints forward, it was noticeable that much greater efforts were made than now to widen the whole basis of discussions.

This time, apart from Quota, there is an effort to include co-operative booking and nothing more. Last time the Societies discussed redundancy, the standard contract and general trading conditions inside the business. It may yet be that the whole basis of these talks will be broadened.

DOES any reader of the KINE. want to be told what Whitsun holiday business was like at the box-office?

I imagine not.

The least said about it the better. The weather gave us a nasty shock.

FAY ALLPORT tells me that he still has no official news of Eric Johnston's arrival in London, though everyone is taking it for granted that the head of the M.P.A. will be over here in July.

I understand that Johnston plans to reach Paris on about June 22, and to go on to Brussels on June 25, where he will look in at the Festival.

He then wants to go to Scandinavia and spend some time in the North. He will not move here until he has had a really thorough investigation of the tricky trading position there.

MEANWHILE, I see that experienced commentators in the States have been getting very excited over conversations Johnston has had with George Marshall whose position is the American equivalent of our Foreign Secretary.

The two men are known to have had an important conference in which they discussed Anglo-U.S. film relationship in some detail.

One suggestion is that Johnston will continue to plug away at his original theme—which is that Britain will earn increased dollars from the showing of her films in the United States, and in return she will freeze the Quota Act as it is now for another year.

IT was even suggested that the Americans would press this line at the Geneva Conference on international trade.

All the indications point to the fact that when Quota is discussed at the very highest levels it will not be considered as an isolated item.

It must inevitably be linked up with problems on whose solution the prosperity of whole nations depends.

DEAR old Tom O'Brien has been standing on his head again. This time in New York. I have the utmost affection for Tom, who is a pleasant lad with whom to spend an evening. But, really, he seems to be quite incapable of sticking to a point after he has made his mind up on it.

You may remember that I criticised him pretty severely in the KINE. not long ago for sending a separate N.A.T.K.E. letter to the Board of Trade in which the union suddenly took an entirely different line on the Quota Act from the one it had previously taken as a signatory to the Film Industry Employees Council report.

JUST before that, Tom had also upset his previous form by suddenly coming out in support of Eric Johnston's proposals for freezing Quota for another year.

As far as I understand it, he is still continuing with that line.

Now, arriving in New York to attend some labour meetings, Tom has been interviewed by the ship's reporters and has gone on the record as saying that he is against nationalisation of parts of the British film Industry.

SPLENDID. I imagine that few members of the Industry will disagree with him.

But it is fair to point out that he was a signatory of the Mallalieu report which favoured such partial nationalisation, and he was a party to the F.I.E.C. memorandum which did the same thing.

Tom's habit of changing his mind at least makes good copy.

JOHN DAVIS, who has been in touch with his London head office with almost daily telephone calls since he left for the States, is flying back to England on June 5.

The Arthur Rank party is moving on to Northern California for some golf before descending on Hollywood. The important talks with Canadian film affiliations are now over and Davis's part in the discussions is behind him. Knowing Davis, I expect he is itching to be back at South Street.

ONE sequel to the Rank Canadian trip, by the way, is the news that the first Canadian bilingual picture will be seen over in London very shortly.

Its English title is "The Whispering City," and it will be shown at the Brussels Film Festival next month.

The Rank group will release it in Britain.

LET us award a round of applause to the enthusiastic young men behind This Modern Age.

This British news documentary series is getting better with each successful issue. And it is now clearly established as the best thing of its type in the field. Commercially, I am told, it is having a great and well-deserved success.

Its latest number deals with development areas and a preview shows that it is a highly adult piece of work.

ALTHOUGH it is a long way ahead, discussions are already taking place between the Cinematograph Trade Benevolent Fund and the Rank people about this year's film Command Performance.

I understand that New Scotland Yard officials have already intimated that special steps will be taken to prevent the stampeding crowds of sightseers from running riot as they did last year.

THE return to the production field is announced this week of Capt. A. C. N. Dixey, one of the founders of London Films and sponsor of the ill-starred British Independent Exhibitor Films.

This time he is sponsoring the production of a feature-subject "Goodwin Sands," suggested by

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SHOTS

checks made on kinemas by visiting K.R.S. inspectors. More than 22,000 tickets were purchased.

Hill makes it plain that very few cases of fraud are found to involve kinema executives.

JOCK LAWRENCE has obviously done a whale of a job for J. Arthur Rank with the American Press.

Jock is a remarkable fellow. I first met him in Hollywood in 1936 when he was Sam Goldwyn's studio publicity man.

He is smooth, immensely self-confident and very highly paid. I warrant that practically any publicity man in England would willingly settle for his expense account.

AFTER Goldwyn, he went to the Hays office and then unexpectedly joined up with the Rank Organisation in America as its senior public relations officer in New York.

In this capacity he is a frequent visitor to London and he is probably closer to the Rank hierarchy than any other employee, with the single exception of Sydney Wynne, of whom a great future is predicted by all who knows the inner workings of the organisation.

I see that one of Jock's achievements since the Rank party reached the States was to get for Rank himself what must surely be one of the biggest editorial boosts that the widely circulated *Time* has ever published.

INDEED, J. A. R. appears on the cover of the latest edition to reach London, tastefully painted by a staff artist who has detected some wavy grey in the Rank moustache.

Inside, there are about nine columns dealing with the whole anatomy of the Rank empire, the man's private history, his personal ideals and his professional ambitions.

I must confess that I am not an admirer of *Time*, whose habits of producing concertina English and oddly inverted sentences has always horrified me.

SIMILARLY, I have usually found that when papers of this sort are writing on subjects of which I chance to have any specialised knowledge, their fervent quest for the colourful anecdote too frequently mars their standard of accuracy.

For instance, it is absurd for a magazine of international repute to describe Rank as the owner of 60 per cent. of Britain's film theatres.

It is equally absurd to describe G.F.D. as a holding company.

HOWEVER, let us overlook the errors, and let us congratulate Lawrence who could rightly point out that publicity at this length is worth thousands of pounds for the cause of British filmdom.

Writing of Jock Lawrence reminds me that the man who is commonly supposed to be the highest-paid advertising man in the entire business has been in London for a few days and is coming back shortly.

I refer to Howard Dietz, who is a Vice-President of Loew's, and advertising wallah of M-G-M.

DIETZ is a man with a brilliant record—playwright, lyricist, author, wit and business man.

He preceded Jock Lawrence in that he was Sam Goldwyn's original publicity man in the days when Goldwyn dropped out of what is now M-G-M, leaving nothing but his name in the title behind him.

I once asked Jock if he was the man responsible for the creation of the legend of the Goldwyn malapropisms.

He admitted that the credit for that masterstroke could be chalked up to Dietz.

MRS. WILLIAM MCINALLY, whose husband died the week before last, asks me if she may use this column as a means of thanking the scores of members of the Industry who have written to her following her husband's death, or who sent flowers at his funeral last week.

McInally, one of the best-known men in the exhibiting side of the business, was in charge of a senior department of Associated British, for whom he had worked for many years.

I am told that many of the floral tributes at his funeral were sent anonymously from some of the humbler members of the A.B.C. organisation—a touching tribute to a man who was universally respected.

FROM Harry Kerr, of the Odeon, Balham, I have news that his wife Gee has just presented him with Master Nigel Kerr, as fine a production as you could wish for.

Kerr is known to hundreds of managers everywhere for his work on the public relations side of the Society of Cinema Managers.

HOW many film people heard the redoubtable Josh Billings, our senior reviewer, in the B.B.C.'s "Picture Parade" last Wednesday?

He did a cross-talk act with Matthew Norgate.

It is universally admitted that there is no man more entitled to speak on the box-office view, for it is fair to say that if a count were taken in Wardour Street, Billings would be out on his own as the one writer whose reviews most matter in the places where the takings are counted.

THE remarkable thing about Josh is that, as he said in his talk, he sees *all* the pictures except the shorts. His appetite for films is unquenchable and he has been at it now since the end of the war before last.

On the rare occasions when he goes on holiday he arranges private screenings of the Trade shows in advance. I imagine that he has not missed more than half a dozen feature films—apart from foreign language ones of restricted appeal—for the last 20 years.

Billings is, therefore, unique.

HE and Norgate, I thought as I listened to them, have precisely one thing and one thing only in common.

Both are natural gamblers.

In the days when poker was played in the clubs of London, Norgate was accepted as the best player at the Savage, and in my own experience of the game he ranks as the best I ever came across.

Josh probably doesn't know the difference between two pairs and a running flush. His hobby is horses.

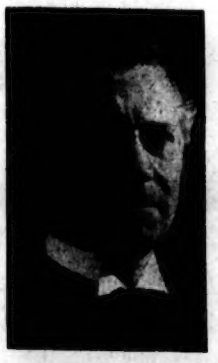
He is fond of telephoning this office and telling all and sundry when he has what he considers to be information. Such calls are greeted with a snarl of disdain, for bitter experience has taught the lads that a tip from Josh is the most expensive thing this side of bigamy.

And just about as fatal in the end.

A. C. N. DIXEY

L. LEWIS

JOSH BILLINGS



FRANK HILL

GEORGE ELCOCK

CLOSE-UPS

by SCREENCOMBER

More Music

STRONG rumour around to the effect that, following his excellent performance on the violin, in "Magic Bow," old "Fiddler" Granger now plans to star in "The Magic Blow," a story of a bellows-boy on a harmonium, who becomes a great star on the Compton. There is said to be a terrific climax when the rascally projectionist runs off with the three last reels of the big feature so that he can get away early to meet his girl friend. The hero, Sandy McFoort, seeing his beloved management faced with ruin and degradation as a result, rushes in in the nick of time and gives such a touching rendition of "Hearts and Flowers" that the audience, instead of demanding their money back, insist on substantial damages as well. The actual playing of the organ will be executed by a well-known kinema organist, but it is emphasised that Granger will personally operate the elevating machinery which projects the organist out from his hide-out in the nether regions to the glare of the spotlight above.

So that Granger may operate the lifting equipment with the proper aplomb, sang froid, je ne sais quoi and cul-de-sac, it is said that he plans to spend a week as a liftman, acquiring the necessary technical knowledge.

Street Scene

WHILE congratulating the Selznick people on an astute publicity tie-up with the London pavement artists we should remind them of a similar incident when Wart Winkleheim hit on the identical idea. Passers-by were so impressed by some of the artists' drawings from the Winkleheim picture, that they flocked to the theatre to see what it was all about, but after the first reel they flocked out again and went back to look at the pavement illustrators' pictures.

Bringing It Home

FILM historians will be interested in a recent discovery of ours, which we have reason to believe was the first letter of protest to be written to the Press by that master of protestation, Michael Balcon. It appears in a KINE. of 1923, but shows nothing of the promise one would expect from that producer of the apt phrase. It is, in fact, a very mild affair, pointing out that the name was "Balcon" and not, as stated in the previous issue, "Bacon."

Tinned Goods

WITH the nationalisation of the film Trade, the Ministry of Food is insisting on taking over and, in classifying films as canned goods, is planning to put pictures on points. After all, many pictures are pretty pointless.

A Wolf

"A Wolf?" exclaimed the leading lady, appalled at such understatement about her producer. "Why, that guy's a wolf in sheik's clothing."

THE TIME HAS COME FOR NEW METHODS OF RUNNING KINEMAS

Give Us Separate Performances, Longer Runs and Bookable Seats

Declares A. JYMPSON HARMAN Film Critic "Evening News"

SOME remarks of mine in the *Evening News* on out-of-date methods of showing good pictures have aroused gratifying interest in the Trade, and the KINE. has kindly invited me to expand on the subject.

I suggested that the circuits should consider setting aside a proportion of their kinemas for long runs of the better class of film and that certain types of picture should not be wasted on districts which do not welcome them.

I notice that so shrewd and knowledgeable a showman as Sir Arthur Jarratt makes a similar suggestion in a letter to the *Daily Telegraph*. He says that we shall never get a proper supply of "quality" pictures while exhibitors refuse to show them for as long as the public wishes to see them. The present six days' booking—in the case of 800 British kinemas a mere three days' booking—forces the would-be producer of outstanding films to provide quantity instead of quality in order to cover his overheads.

Barnum and Bailey Days Over

As a critic, I am not unduly worried about the economics of film production and exhibition; but from my place on the sideline it seems obvious that the time has come for new methods of running kinemas. The Barnum and Bailey days are over.

The current 7 to 30 per cent. decline in American box-office receipts and the reduction of war-time prosperity which inevitably faces the British exhibitor may prove only temporary. But showmen who continue to produce hundreds of routine films a year, and those who are content to run kinemas in the way they have done for the past 30 years overlook social changes due to the spread of education in general and to the experiences of the war in particular.

More and more people are *thinking* to-day. They learnt to do it in the Army, at A.B.C.A. courses, and through the communion of Service life. Present conditions force them to continue to take a larger interest in what goes on around them. For proof of this one need look no further than newspaper circulations. A popular journal, the *Daily Mirror* piles up fantastic sales figures with one class of reader, while the *Daily Telegraph*, which cannot be accused of appealing to sensation-loving people, passes the million a day total with another class.

Logic and Originality Wanted

If the *Telegraph* can treble its circulation it seems fair to assume that there may now be three times the number of people who prefer what we call the better picture. These are patrons who like films such as "Odd Man Out," "The Seventh Veil," "The Best Years of Our Lives," "Great Expectations," "Henry V." I do not suggest that they are potential patrons of the highbrow extravagances praised by my more erudite colleagues; they like thrillers, too, but expect them to be presented with logic and originality, as exemplified by "Green for Danger," "I Met A Dark Stranger," and "Take My Life."

For such people exhibitors should abandon the double-feature programme, the continuous performance with non-bookable seats, the average Hollywood comedy "filler" and, among other evils, the torch-flashing usherette. This kind of audience prefers a single feature supported by good interest shorts. And it dislikes having to rush to a picture within a week or miss it forever. It dislikes seat-price wangling, too.

On the whole, they are people who "go to see a picture" rather than to indulge in adoration for particular stars. Imagine, incidentally, how much the Industry, producers and consequently exhibitors, would save if the star-system could be broken and films could be sold on their merits. I believe that the great days of star-attraction may even now have passed away, never to return on the old scale. Do you think the post-war stars have the same "appeal" as the old-timers?

A. Jympson Harman, this week's KINE. guest writer, is film critic of the London *Evening News*, and is young-looking doyen of national film journalism in Britain. He started his career as deputy to W. G. Faulkner more than 30 years ago, and has occupied his evening pulpit ever since. He is accepted everywhere as a leading exponent of constructive criticism in large circulation daily journalism. KINE. readers may entirely disagree with Harman's views or they may not. KINE. readers, however, know Harman as a friend of the film Industry he has covered for so many years, and as a man who never fails to speak his mind, regardless of film "politics" or opposite views.

Blanketed on Circuits

British exhibitors know how miraculously the public in this country have supported Mr. Rank's courageous move in allowing his producers to make distinctive films, unhampered by rigid preconceptions of what is "box-office." They also know the fate of films such as "Henry V" and "Brief Encounter" when they were blanketed all over Mr. Rank's circuits, irrespective of whether the audiences in particular districts wanted that sort of picture or not.

One of the privileges of monopoly—perhaps one of its obligations—is the facility for experiment. My suggestion in the *Evening News* was that Mr. Rank should set aside 50 of his 700 kinemas, for a beginning, in which he would show high-class pictures at separate performances, bookable seats, for as long as the public wanted to see them. The experiment would have to begin in selected key cities where he has other houses to carry the general run of releases, but I have an idea that he would soon find himself able to extend the plan to all but the least discerning of his audiences, certainly to about one-third of his best kinemas. The others would continue to have the kind of film that has proved best suited to local tastes, as well as double features, continuous shows and all.

A More Exacting Profession

I think there would be plenty of life left in the long-run films for other kinemas—at reduced rentals, of course, and reduced admission prices. It has taken a Hollywood shortage to bring home the truth that there is money in good reissues. Yet exhibitors cling to the lazy old belief that the worst of new films is better that the best of old ones, when it comes to programme building. I fail to be convinced that a third run of a good film is riskier than a first run of a bad one. But it may make kinema-running a little more exacting a profession.

Naturally, I should expect the A.B.C. circuit, and, indeed, all the best kinemas in the country, to imitate Mr. Rank's experiment. I visualise through this procedure a reduced demand for the less worthy American films. The consequential reduced value of a circuit booking would bring smaller circuits on to booking equality and the independent exhibitor would, all round, have a much larger choice of picture. American renters might even allow the independents to make their own sharing terms. And look at the dollars that would be saved!

Penny Gaff Methods No Use

While Hollywood is committing artistic and professional suicide through audience research obsessions which reduce all pictures to the lowest intellectual level and the most childlike "escapism," British producers are attracting more "privileged" classes of people, with more money to spend, who "shop" for their films. But the pictures and the patrons need a clean sweep of sausage-machine kinemas. Pictures must be selected for districts. Individual kinemas must set up and maintain an individual character. Penny-gaff methods are no longer good enough. The kinema is too great a thing to be sacrificed to them.

It calls for co-operation and sweet reason between renters and exhibitors. It is almost too much to hope for. But Mr. Rank, as renter and exhibitor, to say nothing of idealist, is the man to force the pace. I used the word obligation. . . .

Sir Philip Warter, chairman of Associated British, William Moffatt, managing director of Pathe, and Michael Denison, A.B.P.C.'s discovery, who is starring in MY BROTHER JONATHAN, at a recent press party

Renters: "We May Make Quota Representations to B. of T."

ANNUAL REPORT DESCRIBES 16-mm. PACT

THE K.R.S. may take an active part in the quota controversy. Secretary Frank Hill, whose annual report will be before members at their general meeting on Thursday of this week, points out that, although the Society rejected the Board of Trade request for a detailed memorandum on Film Act proposals, "this does not prevent the Society from making representations, if necessary, upon any points that may emerge when the proposed legislation is in draft."

Hill's report provides a 1,500-word background to the year's work of the K.R.S. The complicated problem of 16-mm. distribution and the pending agreement with N.A.T.K.E. are among the major items which are discussed.

Analysing the methods by which 16-mm. prints have been obtained illicitly, the report reveals that late in 1946 "meetings with the C.E.A. were held and certain fundamental rules to govern the marketing of 16-mm. films were drafted by the secretaries of the C.E.A. and K.R.S., which were duly approved by the two Associations."

Tighten Up Methods

Frank Hill argues that, in the course of time, 16-mm. will be as effectively controlled as 35-mm.; but this will only be accomplished if renters tighten up some of their internal business methods.

The large-scale investigations into 16-mm. by the reorganised Security Branch has been largely responsible for sending up the Investigation Department expenses by £5,425 over the 1945 figure.

The inspectorate of this department has increased by 25 per cent. during the year.

Hill comments that it will be some while, however, before illicit 16-mm. practices are stamped out, "because of the rings known to be operating in various parts of the country."

Labour Dispute

The report gives full details of the dispatch workers' dispute. The direct result of this inter-union fight is that the K.R.S., in refusing to recognise A.C.T., will, during the next few months, be holding a number of discussions with N.A.T.K.E. to set up a national agreement.

Here are some other points from the report:—

There has been considerable activity on the kinema property market. The K.R.S. recorded that 333 kinemas changed hands during 1946, figures for other years being 247 in 1945 and 122 in 1943.

The Investigation Department made 11,267 checks during the year, when 22,134 tickets were purchased. These represent respective increases of 37.5 per cent. and 29.5 per cent. on the 1945 figures. There were 67 official checks taken at kinemas during the year, of which 45 involved fraud affecting the interests of the renters, and in the majority of cases the irregularities were admitted by the parties concerned.

The Department says that it finds few cases of fraud involving kinema executives. The 1946 results show that the kinema staffs are largely to blame. As a direct result, a large number of exhibitors have asked the K.R.S. to service their halls regularly. In 1946 there were 3,129 visits made under these arrangements, showing an increase of 48.4 per cent. on the previous year. The income to the K.R.S. for this service totalled £6,581.

Total membership to the Society is now 18, plus D. E. Griffiths as an honorary member.

Screen Classic to be Revived

A sound track has been added to Robert Flaherty's screen classic, "Nanook of the North," the life story of the Eskimos and their hunting of the Walrus.

Distribution rights of the famous film have been acquired by United Artists, by whom it has been revised and re-edited.

Produced in 1920-21 when Flaherty journeyed to Northern Canada, the picture, regarded as one of the screen's masterpieces, took twelve months to complete in one of the most barren areas of the Hudson Bay territory.

Union Opposes Week-End Work for the Newsreels

LABORATORIES CONSIDERING STAGGERING SYSTEM OVER FIVE-DAY WEEK

NEWSREEL editors, anxious to step up news coverage in the face of the criticism of complacency which has been levelled by some sections of the trade, are trying to arrange a more adequate service for the week-end processing of important news stories. A.C.T. told the Newsreel Association and the Film Laboratory Association that its members would only consider this rush work if they received higher rates of pay and considerably better working conditions.

This week both employers' associations are surveying the position and the union is waiting for a statement from them before further steps can be taken to improve the present agreement. This agreement allows for week-end work on twelve occasions during the year, providing the A.C.T. men are given warning several weeks in advance.

Gerald Sanger, editing British Movietonews, told the KINE. this week that the reels "must include vital week-end news, and to do this we must have the co-operation of other people in the Industry."

He did not believe that editors wanted to go back to the bad pre-war practice of using week-end labour for "ping-pong" matches: nor did they want to see the same pre-war strain put on the news staffs, many of whom returned home at two o'clock on Monday morning.

"My own reason for wanting better week-end facilities," he said, "is not because of the possibility of increased competition. It has been suggested that there are to be two further reels set up over here. I believe there is no market for seven newsreels in this country."

Investigations in Hand

Secretary of the Film Laboratory Association, M. K. Reid, told the KINE. that the members are making an investigation into each laboratory plant to find out whether some week-end work plan could be put into operation.

The employers are, he said, considering the staggering system in the light of the five-day week. The producers having agreed to a five-day 44-hour week, laboratory employers visualise this as a standard throughout the whole production industry.

The KINE. understands that the union originally asked for pay rates for week-end work which were completely out of the question. They were far in excess of the present Saturday time-and-a-half, and the Sunday double-time rates.

The laboratory and newsreel executives realise that any system of week-end work will send up overheads. The newsreels will have to decide if their stories are worth the money.

Bert Craig, union organiser, put the case for A.C.T. He said that the members do not want to work on week-ends, especially if they are not going to handle really worthwhile news. They expect better wages and conditions if emergency week-end work is to be put into operation.

Plans for internal alterations to the Court, New Road, Brighton, for Associated Theatre Seasons, Ltd., and for alterations to the Arcadia, Lewes Road, Brighton, for O.P. Cinemas, Ltd., have been approved by the corporation.

RANK NOT BRIEFED BY PRODUCERS

—Sir Henry

ARTHUR RANK has not been asked by the British Film Producers' Association to discuss quota and the general economic position of U.S. pictures in this country with Eric Johnston, president of the Motion Picture Association of America, and U.S. Government departments.

Reports appearing in the American Press were denied to the KINE. this week by Sir Henry French, director-general of the B.F.P.A.

Referring to the Rank trip to the States, Sir Henry said: "He did not ask, neither did this Association ask him, to hold any discussion on such matters with U.S. officials. Mr. Rank has, of course, met Eric Johnston and several Government officials, and it is quite probable that these topics formed part of their conversation: but there has definitely been no official move by the B.F.P.A. to discuss these matters."

NEWSREELS REVIEW A.C.T. STATUS

E. L. Maddox, general secretary of the Newsreel Association, reports that good progress is being made with the agreement between the reels and A.C.T. It is expected, following a long meeting on Thursday afternoon, that negotiations will be completed within the next two or three weeks. A.C.T. asked the Association some months ago to review the whole status of men working in newsreel offices.

Scarborough Assessment Reduced

The appeal of Odeon Theatres, Ltd., against the decision given by the Scarborough Assessment Committee on July 11, 1946, to increase the assessment of the Odeon Theatre has been withdrawn by agreement.

A reduced assessment has been settled by Messrs. Sidney H. and D. Graham Motion, acting on behalf of the ratepayers following negotiations with representatives of Scarborough Corporation and Scarborough Assessment Committee.

C

MANCHESTER

AMBIGUITIES IN N.A.T.K.E. AGREEMENT

Badly Worded Clauses Causing Trouble Over Holidays

QUERIES concerning the annual-holidays-with-pay clauses in the national wages agreement were discussed at the meeting of the committee of the Manchester and Salford branch last week. Some members pointed out the clauses were badly worded and would lead to misunderstanding.

A manager wrote stating that an operator with three years' service left his job of his own accord and claimed he was entitled to two weeks' holiday pay. In this case the manager interpreted the clause to mean that holiday pay should be given only when the man, whose name was already in the holiday list, had been dismissed.

The district secretary of N.A.T.K.E. also intimated he was having to answer questions about employees' holidays with pay in the case of theatres which had changed ownership. The union contention was that it was the duty of the new owner to accept the obligations of the former owner. One employee had served three employers in five years and should, therefore, receive two weeks' holiday with pay.

T. E. ROBINSON (secretary) replied, questioning whether it was practicable to give two weeks' holiday this year.

A third letter on holidays referred to an A.B.C. theatre. It was reported that this had been dealt with by A.B.C.

"Terminated"—but by Whom?

The SECRETARY said he had written to W. R. Fuller asking for an interpretation of Part 2, paragraph 5, of the National Agreement, which deals with paid holidays and says that an employee should get wages instead of a holiday if his engagement is terminated at about the time his holiday would have been due.

What precisely does the word "terminated" mean? The union apparently consider that it applies even when the employee gives notice.

The reply from C.E.A. headquarters gave an affirmative interpretation of Mr. Robinson's main question. It added: "You draw attention to the possibility of abuse. That is a point which I do not see how we are going to cover, inasmuch as there must always be one of our members fully aware of the fact that he is one of the parties to the abuse, in which, owing to the shortages of labour, he is prepared to indulge when it is to his own advantage.

Mr. ROBINSON said that, had it been possible to anticipate how this clause would be interpreted, he was certain much more attention would have been given to it in the discussion stage.

Changes of Ownership

THE point about the position of employees at theatres which changed ownership was next examined. Are employees attached to the kinema or to the employer? One view was that the new owner should accept the obligations under the N.A.T.K.E. agreement.

W. MILLER thought the proper procedure would be for the relinquishing owner to give notice to the staff terminating their employment and for the new owner to re-engage them.

Twistable Clauses

THE SECRETARY pointed out the clause in the agreement stated employees shall be entitled to a week's holiday with pay after one year's service with the same employer. Seemingly, this could be "twisted" in much the same way that the world "terminated" could be twisted.

It was agreed that a letter should be sent to the district secretary of N.A.T.K.E. inviting his observations.

An Unfair Split

RECENTLY, the branch made application to C.E.A. headquarters for a grant to enable it to wipe out a deficit. Mr. Fuller replied that the L.F. and P. Committee wanted to know what would be the position when the subscriptions were increased. It was not denied that a good deal of expense arose from the fact that the original Manchester branch had been split into two, owing to the new delegate arrangements and the employment of two secretaries for a job that could very well be done by one. The original split was more or less over Sunday opening. Was there any likelihood of the two branches ((1) Manchester and Salford, (2) South and East Lancashire) rejoining?

Views Poles Apart

ROBINSON: "Speaking personally, I am aware that to any normal executive mind the redundancy of two branches would be apparent. It is a fact, however, that the general outlook of the two executive committees is as the poles apart. There is little doubt that the support you would receive from the Manchester executive would be practically nil."

In discussion, it was pointed out that Manchester and Salford branch had 143 members and its income was not sufficient to cover expenditure, whereas South and East Lancashire branch had 237 members and a surplus income in its annual accounts.

The secretary was asked to write to C.E.A. headquarters suggesting that with a view to enabling the branch to become self-supporting its territory should be adjusted as the present division of territory with the South and East Lancashire branch is obviously wrong.

Laurels for S.O. Team

CHAIRMAN R. W. FOX paid tribute to the excellent work of the team of exhibitors who handled the S.O. situation in Manchester.

Rating Assessment

CONCERNING the Salford kinema rating assessments, it was reported that exhibitors had held a meeting to consider whether they should fight a test case against proposed increases. No conclusion was reached.

What the exhibitors concerned wished to know was whether the expenses of a test case would be allowed against income tax or E.P.T. for the particular years in question. Inquiries are being made.

It was intimated that a meeting of Salford exhibitors had been called for June 2.

Transport Rates

ASSOCIATED Film Carriers asked for an increase of 15 per cent. on existing transport rates as from June 1.

The SECRETARY remarked that if the increase was agreed the new rate would become the standardised charge under the scheme for the nationalisation of road transport. It was decided to consult headquarters.

Douglas Fairbanks, Jnr., and Jane Greer in a scene from Stephen Ames' Technicolor spectacle SINBAD THE SAILOR, to be Trade shown by RKO-Radio on Thursday, June 12 at Studio One at 10.30 a.m.

SOUTH & EAST LANCS

WHY BE AFRAID OF GOVERNMENT STEPS?

Booking Policy Should Be Handled by C.E.A. and K.R.S.

THE booking policy of the K.R.S., and exhibitors' claiming that co-operative bookings should be permitted, produced the chief debate at the meeting of the South and East Lancashire branch executive committee at Manchester last week. A. Hoyle presided in the absence of Coun. J. C. Whitaker.

J. J. McCracken asked why the C.E.A. was afraid of the Government taking steps to make co-operative booking possible.

As co-operation was commonplace throughout the country, why should the line be drawn at the booking of films? he asked. He had been intrigued by the reference in the General Council report to defer any approach to the Government, in the meantime endeavours to be made by the C.E.A. and K.R.S. to see whether they could align their views.

His feeling was that the K.R.S. would fight tooth and nail to maintain their present standing. The K.R.S. was an all-powerful body which could exercise the power of monopoly over small and insignificant exhibitors who might wish to book their films co-operatively.

Coun. W. WOOLSTENCROFT: Has not Sir Stafford Cripps said he would like to see a fourth circuit? Such a circuit might well be the independent exhibitors who booked co-operatively.

A. PEEL said he did not want to see any Government interference with bookings. If co-operative bookings could be brought about without Government interference all the better. He was dead against the Government having a hand in the booking policy of exhibitors. There was no knowing where Government interference might end. Any changes ought to be arranged by the C.E.A. and K.R.S. in agreement.

Electricity Tariff Query

THE SECRETARY read a letter from headquarters that the saving in the use of electricity by exhibitors appeared to have been in the region of 22½ per cent. and urging that continued efforts be made to effect economies.

A. PEEL reported that a local electricity authority had proposed to charge lighting tariff for electricity consumed by rectifiers installed to replace a motor generator.

Mr. Peel was advised to take up the question with the C.E.A. technical adviser.

Renters' Quota

THE SECRETARY reported having sent a letter to the President of the Board of Trade urging that the renters' quota should be retained and that films once admitted for quota should rank for quota always.

Northern Home for C.T.B.F.

MEMBERS of the committee were asked by the secretary of C.T.B.F. to assist in finding a suitable northern rest home in the Lytham St. Annes or Morecambe areas.

One or two properties had been mentioned and were to be inspected.

J. MATHER gave a brief description of the type of property required.

Film Contract Clause

IT was agreed that the secretary should circularise all members, advising that film contracts should be rubber stamped with a clause "Excluding children's matinées, for which special programmes have been booked."

Film Transport

CONCERNING the application by Associated Film Carriers for a 15 per cent. increase in transport rates, the view of the meeting was that in view of the nationalisation issue and the political uncertainties this was hardly an opportune time for the application to be made.

It was decided to hold the quarterly general meeting in July, the date and place to be decided by the chairman, secretary and Mr. Peel.

LEEDS

EQUIPMENT NEEDS REGULAR TESTING

N.F.S. Submits Three-Point Plan to Reduce Fire Risks

A LETTER from the Regional Fire Force Commander of the N.F.S., suggesting improvements with regard to fire prevention in kinemas, was discussed at a meeting of the Leeds and District branch of the C.E.A. at the Great Northern Hotel on Friday, May 23.

The chairman, C. H. Whincup, said he had been approached by the N.F.S. authorities with a view to discussing how fire-prevention difficulties could best be dealt with, and as a result of that discussion the Regional Fire Force Commander (A. J. Bridle) drew attention to several points.

These were:—

(1) Systematic inspection and maintenance of fire appliances should be carried out in all kinemas. Particular attention should be given to the corrosion of extinguisher discharge tubes and the charging of extinguishers, and to wall hose reels, which often become difficult to approach through infrequent testing and adjustment.

(2) When woollen blankets used in projection rooms become due for replacement, asbestos blankets should be bought.

(3) New arrangements have been instituted for the testing and training of kinema firemen. In future, kinema firemen will be interviewed by appointment at the N.F.S. headquarters and given instructions in their duties. In addition, a test will be held at the kinema where the man proposes to work, in this way becoming proficient in the use of the actual fire appliances where he is employed.

Recruiting Film

A LETTER from the Divisional Recruitment Officer of the National Coal Board asking for a list of kinemas willing to show recruitment films was read out. C. H. WHINCUP said there had been a great deal of difficulty in the past with Government films through bad distribution arrangements. He had written to the Recruitment Officer asking for details of the proposed distribution of the films. It was agreed that the matter be deferred until a further reply was received from the officer.

A similar request from the Ministry of Labour publicity department for the showing of 12 recruitment slides in local kinemas had also been received. It was decided to circularise all members about this.

Apprenticeship Scheme

PRESENTING the General Council report, D. HEUGHAN said that with regard to the proposed apprenticeship scheme, most members were in favour of something more simple. A Leeds motion moved by C. P. METCALFE that the scheme be referred back to the General Purposes Committee had been carried by 33 votes to 17.

C. H. WHINCUP said there was a scheme in Leeds in operation before the war, and it had been fairly well received. The information he had obtained from previous minutes about this scheme had been forwarded to the General Council. The Yorkshire Council for Further Education were also interested in the Leeds scheme.

They had called a meeting to discuss the desirability of re-commencing this scheme in a more comprehensive way in conjunction with all the other branches of the electrical industry. He said it was a very good scheme they had in mind and that was one of the reasons why C. P. Metcalfe had criticised the C.E.A. scheme.

Metcalfe's Stand

HARRY HOPKINS congratulated C. P. Metcalfe on his stand at the General Council meeting. It was a most unworkable idea and he had no doubts that if C. P. Metcalfe had not objected to it the scheme would have "hung round our necks."

HEUGHAN drew attention to the Home Office report on the closing of shops. They had evidence, he said, that members of the public were going into kinemas buying goods after shops had closed.

HARRY HOPKINS referred to the Christmas Day opening of kinemas and said that when the original agreement was reached with N.A.T.K.E. it was fully intended that all kinemas should close on Christmas Day.

"Now it is going to the extreme to say that if a theatre opens in Leeds they can open kinemas in Scarborough," he added.

16-mm. "Pain in the Neck"

THE distribution of 16-mm. films produced a good deal of discussion

C. P. METCALFE said "I think it will be a pain in the neck. I can see people in large towns putting on these 16-mm. shows, some of which are not really worth seeing, and attracting people away from the commercial kinemas."

C. P. METCALFE added: "I think we should go in for an amendment of the 1909 Act. These people would then have to go to the local licensing authorities for permission to show the films."

Commenting on criticisms of the President and General Secretary, C. H WHINCUP said: "The President and W. R. Fuller came in for some extremely strong criticism—so much so that it caused our President to express some hard words. I think it is a pity that he should have been criticised in the General Council as he was."

GERALD HYLTON was elected to attend the C.E.A. secretaries' conference at Eastbourne.

RANK SAYS BRITISH TAKE MORE

Arthur Rank, now visiting the States, has told film men there that British pictures are grossing about £100 per week more than Hollywood product in the home kinemas.

"And," said Rank, "I have noticed that resistance in the U.S. to British pictures has been reduced appreciably."

Speaking in Canada, Rank said that 7,000,000 dollars is to be spent by his companies on a theatre construction programme. The programme—the first phase is to include 19 modern theatres—will be completed in three and a half years.

A scene from FRIEDA, the Ealing production, starring David Farrar, Glynis Johns and Flora Robson, to be Trade shown by G.F.D. on July 19

From Over the Border

Trades Council to Hear N.A.T.K.E. on S.O. EDINBURGH DEVELOPMENT

EDINBURGH Trades Council, which raised the question of Sunday kinemas, last week decided to meet representatives of the N.A.T.K.E., to hear their views on the subject. The magistrates, after hearing representatives of the C.E.A. and the N.A.T.K.E. some time ago, decided to take no action, a decision which met with the approval of the exhibitors.

Laurel and Hardy to Lunch

When Laurel and Hardy visit Glasgow next month they will be guests of the Cinema Club at a complimentary luncheon at the Grosvenor on Friday, June 13.

It is expected that all sections of the Industry in Glasgow will be represented at the luncheon. Tickets will be on sale shortly.

New Douglas Kinema

Provision for a kinema is made in the blueprint for the layout of New Douglas, Lanarkshire. The Welfare Institute Committee has resolved to acquire the site at the appropriate time for an up-to-date kinema.

Glasgow Company Formed

Glasgow Cine Services, equipment factors, 132, Renfrew Street, Glasgow, has been registered as a private company with £2,000 capital in £1 shares. Directors are William Fraser and Harold Skaife.

Rio Re-Named

The Rio, South Queensferry, has changed its name to the Regal to bring it into line with the other houses owned by the new proprietors—D. and A. Miller, of Broxburn.

New manager at South Queensferry is Charles Hasson, of Glasgow, who served with the Merchant Navy during the war.

"GIVE B. OF T. YOUR QUOTA VIEWS" URGES S. WALES

Bridgend Council to Hear S.O. Deputation

CHAS. ISAACS (Bridgend) occupied the chair at the monthly meeting of the South Wales and Monmouthshire branch of the C.E.A. at the Park Hotel, Cardiff, last week, when there was a good attendance of members.

Discussing quota, the secretary (W. J. Fooks) reported that 20 exhibitors had sent copies of letters they had written to the President of the Board of Trade, and that W. J. Morris had received five copies from West Wales exhibitors. It was decided to urge other exhibitors to write, and notify the secretary after they had done so.

It was reported that in the matter of Sunday opening conditions at Bridgend, the local council had agreed to receive a deputation to discuss the question.

The CHAIRMAN referred to the illness of A. Jackson Withers, immediate past chairman of the branch. The secretary was instructed to convey the good wishes of the branch for a speedy recovery.

The question of the position in West Wales, brought up at a previous meeting, was again raised, and it was decided that the officers of the branch, accompanied by W. Berriman (Pontypridd), should attend a special meeting of the West Wales exhibitors at Swansea on June 4 to discuss the arrangements for West Wales.

R. DOONER (Maesteg) gave a lengthy report on the proceedings at the last meeting of the General Council, in which he dealt with, among other things, film rentals, 16-mm. films, the film quota, and the apprentice scheme.

The report was adopted.

The SECRETARY reported two changes of nominees—B. I. Craig (manager) in place of L. Denton at the Odeon, Cardiff, and S. C. Mills, divisional supervisor, in place of E. B. Gold at the Olympia, Newport, Mon.

Bristol Managers Meet

REGRET was expressed at the May meeting of the Bristol Society of Cinema Managers, with Martin Newman in the chair, that the proposed Summer Conference had been abandoned. It was felt that it would have been wiser to have arranged a conference in London or Birmingham.

W. Humphreys, the secretary, asked all members when they were unable to attend a meeting to send him particulars of any queries they would like discussed, and to notify him of any managerial changes.

It was pointed out that, under the change of constitution, members who had started paying subscriptions were entitled to have these subscriptions refunded.

The meeting agreed, however, not to refund these subscriptions, but to use them to pay off the amount owing to the C.E.A. and other expenses that had been incurred.

Next meeting, June 24.

Oldham Says "No" to Uncensored Private Film Shows

"UNWISE" TO GIVE A FREE HAND TO CLUB

A LIVELY controversy is in progress at Oldham between the Repertory Cinema Club and the Watch Committee. The Club, whose constitution is the same as that of the Manchester Film Society, asked the permission of the Watch Committee to show to private audiences which had not been submitted for preview.

The Watch Committee replied with this resolution: "That no inflammable kinema films which have not been passed by the British Board of Film Censors be shown locally without the express consent of this authority."

Previously the Club intimated that, owing to the expense which would be involved, it could not comply with a request for a private screening of "Zero de Conduite" to members of the Committee, but they offered guarantees that no film would be shown which offended public taste or was prejudicial to good order and decent behaviour.

At last week's meeting of the Watch Committee it was reported that the Chief Constable had ascertained that "Zero de Conduite" had been submitted to the British Board of Film Censors by the Film Society, but it was not certificated. The Board wrote: "It would be very unwise to give the Oldham Repertory Cinema Club a free hand to show what they liked without any sort of control."

Coun. J. Bannon said the Watch Committee, concerned with public interest, could not contract out of their responsibilities.

And there the matter rests for the time being.

Oldham Watch Committee has decided not to allow the showing of "Jungle Captive" at local kinemas.

EXHIBITOR FINED £150

Building Offence

Raymond Stross, of the Mayfair, Belfast, and owner of a circuit in England, was fined £150 at Belfast for exceeding the amount of £3,000 allowed him for carrying out work and for doing work without a licence. Eakins and Co., Ltd., the contractors, were fined £100 and R. Sharpe Hill, the architect, £300. S. Gerrard O'Kane, the electrician, who was also summonsed, was dealt with under the Probation of Offenders' Act.

Ulster Wage Demands

A reduction in hours and a rise of at least £1 a week for all employees are two of the demands put forward by the Northern Ireland branch of N.A.T.K.E. to the local C.E.A.

The matter will also be brought before the Northern Ireland Conciliation Board.

Alleged Theft of £1,500

On a charge of embezzling £1,500, stated to have been received by him in the name of his employers, Henton (Midlands), a Nottingham firm of kinema owners, William Lilburn Ross, of 80, West Crescent, Beeston, was at Nottingham remanded until May 28 on £50 bail.

GRANADA STOPS ALL 16-mm. UNITS

Equipment Disbanded

GRANADA is to withdraw its total 16-mm. Century Mobile circuit, covering some 30 villages, at the end of this week. All the equipment is to be disposed of.

G. Wilder, the company's 16-mm. chief, making this statement over the week-end, said that Granada started off with little real experience. The units had operated long enough to provide adequate material for detailed analysis.

They may return on the roads for the winter season next year.

Rebuff to Swiss "P.R.S."

A judgment of interest to all users of publicly performed music has just been given by a Zurich (Switzerland) court which denies the claim to performing right fees of the Swiss Music Copyright Society, Suisa.

The society, like our own Performing Right Society, claims on behalf of its composer members to charge royalties on music played in films. This was challenged by a Zurich exhibitor, backed by his Trade organisation, and the court held that the plaintiff is entitled to exhibit films and music without any payment to defendant. The judgment, against which Suisa will probably appeal, provided for damages to the exhibitor and costs against defendant.

The decision of the court, according to KINE. foreign correspondent H. H. Wollenberg, adds: The court has established that films can be exhibited without any special licence from the composer or the society representing him.

St. Helens Kinema Reverts to Continuous Shows

Having introduced the policy of three separate performances, in place of continuous shows, with pre-booking facilities, the Rivoli, St. Helens, management has decided to revert to the former continuous policy.

The change to separate performances was made after a certain amount of local agitation and comments by magistrates.

W. Day, manager of the Rivoli, however, decided to make the experiment. Last week he announced:—

"Recent experiences have proved this to be inimical to the best interests of my company and it is imperative that normal times of screening be resumed forthwith to accord with the wishes of the vast majority of patrons."

William Marshall and Jane Frazer, in a scene from Republic's CALENDAR GIRL, to be Trade shown by British Lion on Friday, June 13, at Studio One, at 11 a.m.

IN YOUR OWN WORDS

Showmen with Initiative Will Outlive the "Yes Men"

TRIBUTE TO "THE MANAGER'S" FRANKNESS

HOW utterly refreshing and encouraging are the "Manager's" remarks under the headings "A Blind Alley . . .," "Centralised Control," "Know Them Personally," and "The 48-Hour Week."

As one of those who still considers the exhibition side of the Industry something in the nature of "a great adventure where initiative, personal judgment and originality of method" are necessary and profitable, I join wholeheartedly in his views. Like him, I have so often had it said to me, "The trouble is you're too outspoken, too difficult to handle," but although this sort of reproach may prove a deterrent to some, personally I find, and have always found it a stimulant and considered it a high compliment.

I have the utmost sympathy for those of my colleagues in the business who have never experienced the thrill of doing their own booking. There are, of course, heartaches, headaches and, when one comes unstuck, soul-searchings, but all these are worth while when the "outsider" that everyone said you were crazy to book, turns up trumps and shows your employers a handsome return. And what sort of boredom this business could be without the everlasting "argie, argie, argie, nag, nag, nag" that goes with the protracted negotiations with the high pressure and tough guys who come round to sell their 50 percenters, and the occasional bouts with the magnificently cigar-ed branch managers and sales managers. I really can't imagine.

How right he is! In 18 years I have seen more excellent business men and hard-working managers leave the business in despair than I have seen come into it. Possibly the "Manager" will recall me as being, like he is, one of those who are "too outspoken, too difficult to handle," but again, like him, I'm still in it, thriving, doing very nicely, thank you, and still picking winners to pack them in. Doing the job from the ground up is a "rill thrill," and the most unimportant thing in the job is the clock or the day of the week.

During 1942-45 I engaged and allocated to theatres nearly 1,000 projectionists, and 300 managers. Although it meant working seven days a week I devoted nearly every minute of time, supposed to be my own, to visiting personally these men (and women) in their theatres situate in all parts of the country. It was tiring work, but inspiring, if only because one or two promotions invariably followed every tour. As a result, there are now first-class managers holding down excellent jobs in first-class theatres, although they originally started as chief operators, and, in some cases, doormen. Apparently, the circuit chiefs don't know the thrill of backing their own personal judgment of manpower, and seeing their protégés making a great success of an appointment made upon their own observation of personal merit and worth.

Before this Industry is very much older I am quite convinced that those of us who have to stand or fall by our own judgments and actions, and who are responsible for the film hire, expenses, returns and complete administration of our theatres, will soon be sought out and appreciated, whilst the hordes of circuit mass-produced "yes men" will be swept up in the maelstrom of difficult circumstances.

HECTOR A. McCULLIE.
General and Booking Manager.
Scala, Croydon.
Gaiety, Southampton.
May 22.

SUNDAY EXPRESS
· MAY 18 1947

Good films don't have to be new

by STEPHEN WATTS

THE biggest mail I ever received arose from asking one simple question: What films would you like to see again?

Thousands of readers reacted as if that was the question they had been waiting to be asked.

It was convincing proof that while most of us go to see new films all the time, because that is what we are offered, there are fondly remembered pictures we welcome a chance to see again.

But why [illegible] do you and revivals in the West End.

★ Surely the cinemas could do this more often, with profit to themselves as well as to us.

Like many other people, I missed a lot of films during the war. [illegible]

A few smash hits from our first list —

NEW PRINTS

GREEN HELL - - -
DOUGLAS FAIRBANKS Jnr.
JOAN BENNETT GEORGE SANDERS

SON OF FRANKENSTEIN -
BORIS KARLOFF BELA LUGOSI

THEY WERE SISTERS - -
JAMES MASON PHYLLIS CALVERT

BROADWAY - - -
GEORGE RAFT PAT O'BRIEN

EAST SIDE OF HEAVEN -
BING CROSBY JOAN BLONDELL

WATERLOO ROAD - -
STEWART GRANGER JOHN MILLS

EROS FILMS

EROS FILMS, 119/125 Wardour St., London, W

D—13-14—3

Adele Mara and Warren Douglas as they appear in Republic's THE MAGNIFICENT ROGUE, forthcoming British Lion Trade show.

Skouras Re-Elected 20th-Fox President

ANNUAL MEETING REPORT

SPYROS P. SKOURAS was re-elected president of 20th Century-Fox Film Corporation following the election of 14 directors by stockholders at the corporation's annual meeting in New York last week.

It was reported that the corporation, together with all subsidiaries, including National Theatres Corporation and Roxy Theatre, recorded a consolidated net profit after all charges for the first quarter ended March 29, 1947, of $,897,603. Included in the profit is $400,043, representing the net gain on the sale of an investment in a circuit of theatres in Mexico. After deducting dividends on prior preferred and convertible preferred stocks, the consolidated net profit amounted to $2.07 per share on the 2,765,813 shares of common stock outstanding.

The consolidated net profit after all charges reported by the corporation for the first quarter of 1946 was $6,241,953, which, after deducting preferred dividends, amounted to $2,53 a share on the 2,365,477 shares of common stock then outstanding. The profit for the fourth quarter of 1946 was $6,399,720.

TECHNICOLOR HAS ITS BEST TRADING MONTH

Technicolor delivered over 18 million feet of processed film during April to the U.S. Industry. This, according to its president, Dr. Herbert T. Kalmus, reflects the company's most successful period of business to date.

This footage was turned out despite the strangling production strike in Hollywood. It represents a profit of some 300,000 dollars to Technicolor.

FINANCIAL FACTS AND FIGURES

by V. J. BURT

Investors Are Holding Back for Information on Progress

SHARES GETTING WORST OF TWO WORLDS

FROM OUR CITY OFFICE
Palmerston House,
Bishopsgate, E.C.2
Telephone: London Wall 3431

KINEMA shares seem to be getting the worst of both worlds. Their greater financial stability, while ranking them as industrials when it comes to times of uncertainty and depression, seems to leave them out of the picture when general markets are rising.

Perhaps it is still recognised that the British film and kinema Industry still has special difficulties to surmount.

On the film side the leading producers are making valiant efforts to put British films on the world map. If they succeed the benefits will be great both from the Industry's angle and from the national viewpoint. But should they fail, the repercussions will be equally resounding.

Care Necessary

On the entertainment side, investors do feel that they are, for better or worse, linked up with industrial prosperity or the reverse, and that therefore care is needed at the present juncture in making fresh purchases.

Undoubtedly, there has been some setback in attendances. More than one of the chain leaders have referred to this fact. Against this there has, more recently, been the shut-down on midweek sporting events in the greyhound and other spheres. This should have brought some benefits to the kinemas.

The weather, too, with its sudden changes was favourable to indoor entertainment at least until recently.

So far, however, investors seem to have made up their minds to wait until more definite information is available about the progress being made this year.

Good Feature

A good feature, however, was British Lion Studio 5 per cent. Notes, which rallied sharply to £94, a gain of 4 points.

It is difficult to assess why Stoll shares, now 18s., have fallen so sharply on their results and capital reorganisation proposals. The reorganisation plan has been on the tapis for years. It is not as if the directors have suddenly discovered, or made, some big new losses. It is probably the lack of an increase in the dividend which has proved most disappointing, bringing out a fair volume of profit-taking.

On the other hand, the new management under Prince Emile Littler has done wonders in cleaning up the unsatisfactory position of many other of the group's subsidiaries.

SHARE MARKET BAROMETER

	1946 High	1946 Low.	Latest.	Change.
African Theatres Ord.	£6¾	£5½	£7¼	—
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	30/3	— -/1½
" " 6% Pref.	32/6	25/3	28/9	— -/3
" " 4½% Pre. pf.	25/4½	22/1½	23/6	—
A.P.P.H. Ord.	46/3	28/-	45/-	— 1/3
Brit. & Dom. Films (12/-)	27/3	17/4½	22/6	—
" " 5½% Pref.	23/4½	20/-	23/6	— -/6
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/-	— -/6
" " Ord.	6/10½	5/6	6/6	— -/3
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " " 6% Pref.	26/-	24/6	20/-	—
" " " 5% Notes	£100½	£98½	£94	+ £4
" " " 4% Debs.	£102½	£98½	£90	—
Capital Prov. News (5/-)	20/6	12/0	16/6	— -/3
Cine Television " B " Ord.	6/7½	2/6	3/9	+ -/6
Dufay-Chromex Ord. (2/-)	6/3	3/7½	5/-	—
Gaumont-British Ord. (10/-)	28/10½	21/3	26/-	— -/1½
" " " A " Ord. (5/-)	18/6½	12/-	12/6	— -/6
" " 5½% 1st Pref.	28/10½	21/3	27/3	—
" " 3½% Debs.	£109½	£100	£103½	+ £1
General Theatres Prefd. (6/8)	28/6	12/6½	28/-	+ -/6
" " 3½% Debs.	£105½	£102½	£99½	—
Granada Theatres 1st Pref.	22/9	19/-	21/3	—
Kinemas Ord. (5/-)	12/7½	10/-	11/9	— -/9
London & District (5/-)	8/6	8/9	—	—
Mme. Tussaud Def. (1/-)	7/9	4/0½	5/9	—
" " Prefd. Ord.	30/3	22/6	25/6	—
Moss' Empires Ord.	48/-	40/-	41/3	—
" " Cum. Pref.	25/3	23/-	24/6	+ -/6
" " 3½% Deb.	£105	£103	£104	— £1
Odeon Assoctd. 4½% Pref.	—	—	22/-	—
" " 3½% Debs.	—	—	£100	— 5/-
Odeon Props. 4½% Pref.	25/3	21/-	23/-	—
" " 3½% Debs.	£109	£98	£104½	+ £1
" " 4% Debs.	£108½	£101½	£105½	—
Odeon Theatres Ord. (5/-)	53/1½	38/9	47/6	—
" " 6% Pref.	30/6	25/9	29/3	—
" " 5% Debs.	£107½	£100	£102	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	37/6	—
" 7½% " A " Pref.	33/9	30/7½	34/3	+ -/3
" 7½% " B " Pref.	33/9	31/-	33/9	+ -/3
" Construction 7% Pref.	33/3	28/3	30/6	—
Scophony (5/-)	16/-	6/6	7/1½	—
Stoll Theatres Corpn.	24/9	17/9	18/-	— 1/3
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/9	— -/3
" " 6% Pref. (10/-)	12/3	7/6	10/9	—
United Entertainments Ord. (5/-)	11/11½	10/3	11/-	—

A.B.P.C. REPORT DUE IN JUNE

Next of the big group reports will be that of Associated British Picture Corporation—for the year to March 31 last. This is due next month, and Sir Philip Warter's annual statement may throw more light on the position.

A.B.P.C. raised its interim dividend from 7½ per cent. to 10 per cent. But that was in January, before the fuel crisis developed. Nevertheless, the 5s. shares remain comparatively firm around 30s. 3d.

In other directions, A.P.P.H. however, have come back to 45s. again, a loss of 1s. 3d.

New Companies Registered

Peter Ustinov Productions, Ltd.—Registered May 10. Capital, £100 in £1 shares. Film producers, etc. The directors are: Peter A. Ustinov, 32, William Mews, W.1 (permanent chairman); Isolde Ustinov, same address; and Gertrude P. Pakenham-Walsh, 3, Cornwall Gardens, S.W.7. Registered office: 3-4, Clements Inn, W.C.2.

Mobile Film Co. (Producers and Exhibitors), Ltd.—Registered May 12. Capital, £1,000 in £1 shares. The directors are: Aubrey Litt (chairman) and Sylvia Litt, both directors of Essanell Coats, Ltd., of 2, Whittington Court, N.2; and Andrew Turnbull, Shenstone, Wheathampstead Road, Harpenden, Herts. Secretary: A. Turnbull. Registered office: Finsbury House, Blomfield Street, E.C.2.

Selznick Studio Releasing Division, Ltd.—Registered May 12. Capital, £1,000 in £1 shares. Objects: Film producers and distributors. The subscribers (each with one share) are: L. W. Joynson-Hicks and D. G. Lea, both solicitors, of Lennox House, Norfolk Street, W.C.2. The first directors are to be appointed by the subscribers. Solicitors: Joynson-Hicks and Co., W.C.2.

Diploma Pictures, Ltd.—Registered May 13. Capital, £5,100 in 5,000 redeemable preference shares of £1 and 2,000 ordinary shares of 1s. each. Film producers. The first directors are not named. Solicitors: Campbell, Hooper and Todd, 27, Regent Street, S.W.1. Registered office: 12, Duke Street, W.1.

Factual Entertainment, Ltd.—Registered May 13. Capital, £100 in £1 shares. Producers of films and plays. The directors are: Harold Baim (chairman) and Mrs. Glenda Baim, both of 30, Parkside, Mill Hill, N.W.7 (directors of Federated Film Corporation, Ltd.). Registered office: National House, 60-66, Wardour Street, W.1.

Lidget Green Cinemas, Ltd.—Registered May 19. Capital, £100 in 100 shares of £1 each. The first directors are not named. Solicitors: Wm. Walker, Sons and Morris, 24, Forster Square, Bradford. Registered office: 2, Carlisle Road, Manningham, Bradford.

NORTHERN

DELEGATES "RAGGED" FOR VOTING POLICY

Few Exhibitors Want Proposed Apprenticeship Scheme

GENERAL Council's reference back of the Apprentices' Scheme occasioned some straight, if good-humoured, cross-talk by Northern Branch delegates at the May meeting. It opened with the chairman's admission that, as a member of the G.P. Committee who made the report, he hadn't "the faintest idea what they would do with it when it came back."

"We had a special meeting about ," he said. "We talked all morn- g. We made sundry recom- endations which were largely ac- epted. Yet two of our delegates who, doubtless, will defend themselves shortly—voted for the eference back. I don't get it" n due course, it transpired that hree delegates had voted for the eference back, one had abstained nd now admitted that he, too, ould have voted had he known hen what he knew now, and a fth agreed that, inadvertently, he ad voted for both motion and mendment!

STANLEY GIBSON opened the de ence. He said that he had voted or the reference back in the hope hat simplification and modification ould be found possible. No doubt we shall have to accept a cheme of some sort; but it need ot be so elaborate as is this. We know that a boy can be trained or the practical work of the box n six months.

Re-examination Required

"Technical theory was a wholly dif erent matter. But," he added, "there an be no doubt that very few exhibitors ant this scheme."

FRED JORDAN said that he had exercised he discretion permitted delegates to hange their minds in the face of new vidence and other views in General Council.

"In my view," he said, "nothing but ood can come out of a re-examination f the whole scheme."

WILLIAM CARR declared: "What I ave heard since satisfies me that if this cheme is agreed between the C.E.A. and N.A.T.K.E. the union will soon be re- porting 'discreet' exhibitors to all manner of authorities for 'breaking a olemn agreement.' Had I known at the meeting what I know now, I should not have abstained. I should have voted for the reference back."

CHARLES CHIPCHASE, who also voted for the reference back, was a practical sort of fellow, he always opposed schemes which he was satisfied would not work. This one won't.

He pointed to the evidence from the technical schools that the class of boy usually recruited to the box had not the elementary educational qualifications to profit by technical instruction.

FREDDIE MORRISON, who admitted that he had voted for the report *and* the amendment, said that he felt that a simpler form of agreement would have carried General Council solidly in favour. He felt that what was agreed as de- sirable would, in the nature of things, tend to become compulsory. He did not, however, feel that they need fear rigid insistence on apprenticeship by the Ministry of Education.

TEDDY HINGE was with the chairman (the Hon. WILLIAM WESTWOOD) in his complete inability to envisage any pos- sible and acceptable change which the G.P. Committee could make in the con- ditions.

"We are committed to formulate a scheme in connection with N.A.T.K.E.," he said. "Those proposals must be acceptable also to the Ministry of Labour and the Ministry of Education.

"Complaint is now made against the complexity and verbosity of certain clauses. I have to tell you that those clauses were lifted bodily as 'model clauses' approved by both Ministries.

"This suspicion of the proviso against compulsion is, in my view, unfounded. Nothing can compel an exhibitor to take apprentices if he does not so desire. In the industries most completely tied up by trades unions, many youths are employed who are not, and will never be, indentured apprentices."

Mr. HINGE ended with a pretty straight warning that, so far as he could see, the G.P. Committee would have no practical alternative to a further submission of the scheme in more or less its current form. And there the matter was left.

Christmas Day Opening

THE CHAIRMAN reported that the Christ- mas day opening controversy had been to the National Joint Appeal Board, and it seemed that the Associa- tion had won the first round. There was, however, "a can tied to it."

The CHAIRMAN (Sir George Wilkinson) had expressed the view that the mean- ing of the word "area" should be de- fined definitely in the agreement. A further meeting would take place before September.

S.O. Application

ON the motion of L. LEWIS (A.B.C. supervisor), Newcastle members de- cided to hold a special meeting on May 28 to reach agreement on a united appli- cation for Sunday opening in the city.

Cinematurians

AIMS and objectives of the Cinema- turians were outlined by E. J. HINGE, who said that the movement was moving towards a national status, and that Newcastle—where most good move- ments were either born or developed—could not afford to be left out.

Mr. GIBSON raised the matter of in- creasing requests for the showing of slides. He had been approached recently by an officer of the Territorial Army, who had advised him that all other ex- hibitors in the area had agreed to show slides. "I feel," he said, "that we should have a decision on this issue at the highest level."

Mr. JORDAN explained that the Central Office of Information was to issue films for the T.A. and/or add flashes to the news reels.

FRANK TABRAH (Tynemouth) said they had a local agreement that not more than one such slide should be shown in any one programme.

Mr. HINGE advised Mr. Tabrah and all other members to refer all such appli- cations to the secretary.

Film Rental Talks

MR. JORDAN raised the matter of film hire saying: "We need to be extremely careful in negotiating new arrangements, or we may find ourselves worse off than before. The renters were suspiciously friendly towards sliding scale hire; but they point out that it must cut both ways. There will be no flat-rate hirings and, if a picture does the business, they will argue for per- centages above even 50 per cent."

Charity Tax in Advance

MR. WOOD felt that the demand for the payment of Sunday charity contributions quarterly in advance, was a bit high-handed.

He was advised that, so far as fixed contributions were concerned, the jus- tices could require payment in advance, and that it would be discreet to pay without undue argument.

Jean Porter is the star of Columbia's musical comedy, THE MELTING POT, a story of a night-club singer who interrupts her career to attend a co-educational college

SUSSEX

MEMBERS EXPRESS GRAVE CONCERN

"Brighton's Civic Entertainments are Unfair Competition"

SUSSEX exhibitors passed round a copy of Brighton's evening paper at last week's meeting and discussed a page-one headline; "Night of Fun Will Save Rates £5,000." Brighton members, in particular, were concerned by the fact that the Corporation is running Tuesday night entertainments at the Dome, which included in the bill certain variety artistes. This, the meeting argued, was contrary to the Act of 1931 which did not allow the Corporation to stage variety shows.

R. H. Ainsworth, vice-chairman, presided. He described the matter as unfair competition.

The meeting felt that this was a grave matter of policy and the public relations officer, A. J. Sadler, and Harry Jacobs, were asked to interview the Town Clerk on the subject and to express the branch's concern.

They will report back at the next monthly meeting.

N.A.T.K.E. Agreement

THE branch is having difficulties in regularising the N.A.T.K.E. agreement. The local union men want certain clauses put into operation which are not covered by the national agreement.

W. R. Fuller, general secretary, advised the branch by letter to further discuss a number of sug- gestions. It was decided that be- fore this was done, A. J. Sadler should see the area N.A.T.K.E. secretary, Mr. Mounter.

Board's Reply

THE Board of Trade replied to the branch, pointing out that its resolution concerning the new Films Act has been "duly noted."

Members did not discuss the June conference at Eastbourne at which the branch will be host to the rest of the C.E.A.

R. E. Richards made a very brief report on the last General Council, pointing out that there was little which affected the Sussex branch except the rejection of the apprenticeship scheme as it now stands. Stanley Mills said that the General Council had dis- cussed a case where an exhibitor was running children's club shows on Saturday afternoons. He re- minded members that even if a separate programme was booked for one afternoon of the week, they were bound by contract to hand over to the renters their percent- age takings for the whole of the week, including that matinée pro- gramme.

Sunday Shows

THERE was good news from the Sunday Opening front.

The Bexhill Town Clerk wrote to exhibitors pointing out that a pub- lic meeting had been arranged. Stanley Mills (A.B.C. supervisor) informed members that the result had been 236 for and 233 against the shows. Deadline for a petition for a poll was that evening (Wednes- day) and he was hopeful that S.O. would go through without a poll becoming necessary.

The Midhurst authority reported that Parliament has now given an S.O. order.

Personal Points

MEMBERS were pleased to hear that the branch secretary, A. Daniels, was making rapid progress following his operation. His assist- ant, Mr. Burden, said that it was hoped that he would return to his office by mid-July.

Stanley Mills was congratulated on his recent promotion.

Walter Smith was formally wel- comed to the branch as the new Odeon assistant area controller. Mr. Hart, a chief engineer for G.B., was also welcomed to the meeting.

Apologies for absence were sent by R. Briggs, F. C. Maplesden (chairman), and S. Glen.

B.F.P.A. Abandons "London Night" Pageant for Brussels

AMBASSADOR TO OPEN INFORMATION CENTRE

THE B.F.P.A. has finalised its plans for the Brussels International Film Festival which opens next month. It has found accommodation for the proposed information centre, which will open on June 5, in the Palais des Beaux-Arts. Short and documentary films will be represented in the information department, which is situated close to the auditorium. It will be opened by H.M. Ambassador in Brussels.

The producers have abandoned the idea of staging the "Nuit de Londre" pageant. There is to be a British Government reception to a thousand guests on June 21. British industry leaders and stars will attend.

The Festival is to last for one month—from June 1 until June 30.

Numerous lectures are being arranged by Pierre Vermeylen, Belgian Minister of Home Affairs. British speakers will include George Archibald (speaking as managing director of Independent Producers for the B.F.P.A.), Roy Boulting (subject is production problems), and director Thorold Dickinson, critic Campbell Dixon, and Roger Manvell, of the British Film Institute.

Among the six feature films and sixteen shorts, documentaries, cartoons and children's films selected for the Festival are "The Courtneys of Curzon Street," "Great Expectations," "Hue and Cry," "A Matter of Life and Death," "Odd Man Out" and "The Overlanders."

U.S. REVERSES PLAN FOR GERMAN EXPORT

THE U.S. War Department last week stated that it is now improbable that immediate permission will be given for the overseas distribution of German and Nazi-made pictures.

The proposal—made recently during the Anglo-American talks to regularise distribution in Germany—was the subject of immediate protest from the Motion Picture Association of America.

Clergy Preview "It's a Wonderful Life"

Following on the recent "Christian Commandos'" talks from kinema stages, yet another link was forged between church and kinema at the Gaumont, Camden Town (Manager R. Lane) on Tuesday, May 20, when over 100 clergymen of all denominations attended a preview of Frank Capra's "It's a Wonderful Life" (RKO-Radio).

They were received by Circuit Controller A. J. Read and Circuit Publicity Manager Leslie Furness.

Peggy Ann Garner, Reginald Owen and Lon McCallister, in BOB, SON OF BATTLE, 20th-Fox's Technicolor production

Eire to Have More Foreign Films

AS a result of the visit to Eire of Sir David Cunynghame, Bart., managing director of London Film Productions, more foreign films with sub-titles in English and Irish are to be shown in Eire. The first film of this nature will be the Italian production, "Open City." Titles and sub-titles will be prepared by a Gaelic expert.

RENTER FINED FOR FILM STORAGE OFFENCE

"Vital No Fire Should Occur in Wardour Street"

"THE defendants are well aware that it is vital that no fire should occur in Wardour Street," declared K. J. B. Barraclough at Marlborough Street Police Court when Renown Pictures Corporation, of Independent House, Wardour Street, were summoned by the L.C.C. for storing more than 56 reels of celluloid film in each of three storerooms; having boxes of film in a corridor outside a store room, and obstructing with film in transit cases an escape corridor leading to an adjoining flat roof.

It was said that there were 700 reels in each of two rooms and 1,450 in another when an inspector visited the premises on February 7. The inspector also found films in the corridor. Altogether, 3,000 reels were stored, instead of 1,680.

Mr. Barraclough, who defended, pointed out that defendants were distributors and there was a quick movement of reels. On the occasion in question one of the staff was away, and extra difficulties arose because of the transport chaos due to the weather.

The magistrate (J. B. Sandbach, K.C.) fined the corporation a total of £10 with 10 guineas costs.

Unions Meet June 23

The three unions are to meet on June 23 to finalise their peace agreement, pending for twelve months. The KINE. reported the major items in this new deal in its May 1 issue.

A NEW BRITISH MYSTERY-THRILLER

"DEATH IN HIGH HEELS"

with

DON STANNARD · BILL HODGE · PAT LAFFAN

also

in colour! "GOD'S COUNTRY"

starring

Robert Lowery · Helen Gilbert · Buster Keaton

TRADE SHOWS

BIRMINGHAM
Scala June 3 10.30

GLASGOW
Greens June 5 10.45

CARDIFF
Park Hall June 17 10.30

NEWCASTLE
Grainger May 30 10.30

LEEDS
Tower May 29 10.30

NOTTINGHAM
Scala June 4 10.30

LIVERPOOL
Palais-de-Luxe June 6 10.30

MANCHESTER
Gaiety June 5 10.30

IT'S "Exclusive"

n Night"

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ON CENTRE

sels International ound accommoda- open on June 5, tary films will be

ES PLAN FOR EXPORT

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"THE defendants are well awar that it is vital that no fi should occur in Wardour Street, declared K. J. B. Barraclough Marlborough Street Police Cou when Renown Pictures Corpora tion, of Independent House, Wa dour Street, were summoned by th L.C.C. for storing more than 5 reels of celluloid film in each three storerooms; having boxes film in a corridor outside a store room, and obstructing with film i transit cases an escape corrido leading to an adjoining flat roof.

It was said that there were 700 reels each of two rooms and 1,450 in anoth when an inspector visited the premis on February 7. The inspector also foun films in the corridor. Altogether, 3,0 reels were stored, instead of 1,680.

Mr. Barraclough, who defended, point out that defendants were distributor and there was a quick movement of ree On the occasion in question one of th staff was away, and extra difficultie arose because of the transport chaos du to the weather.

The magistrate (J. B. Sandbach K.C.) fined the corporation a total o £10 with 10 guineas costs.

Unions Meet June 23

The three unions are to meet on June 23 to finalise their peace agreement, pending for twelve months. The KINE. reported the major items in this new deal in its May 1 issue.

YSTERY-THRILLER

IGH HEELS"

HODGE • PAT LAFFAN

COUNTRY"

g

ilbert • Buster Keaton

r's "Exclusive"

TRADE SHOWS

BIRMINGHAM
Scala June 3 10.30

GLASGOW
Greens June 5 10.45

CARDIFF
Park Hall June 17 10.30

NEWCASTLE
Grainger May 30 10.30

LEEDS
Tower May 29 10.30

NOTTINGHAM
Scala June 4 10.30

LIVERPOOL
Palais-de-Luxe June 6 10.30

MANCHESTER
Gaiety June 5 10.30

COLUMBIA PICTURES

LONDON TRADE PRESENTATION
STUDIO ONE
Oxford St., W.1
Friday, May 30th,
10.45 am.

alias MR. TW

MICHAEL DUANE • TRUDY

SCREENPLAY

Directed by JOHN STURGE

"vastly enjoyable"

HELEN FLETCHER—*Sunday Graphic*

"I have found it tremendously impressive"

C. A. LEJEUNE—*Observer*

"So courageous and so uncompromising . . . another proof of the coming of age of the British Cinema"

DILYS POWELL—*Sunday Times*

"Full of fine acting"

KAY QUINLAN—*Sunday Empire News*

". . . . sinewy and strong"

EWART HODGSON—*News of the World*

". . . . You won't forget it"

LEONARD MOSLEY—*Daily Express*

"backgrounds are exquisite" —*News Chronicle*

"No lack of fine acting . . . . even the smaller parts are played with polish"

JOHN THOMPSON—*Evening Standard*

"Miss Roc . . . . . gives a beautiful and touching performance"

A. E. WILSON—*The Star*

"Strong melodrama, this, very well handled"

—*Daily Telegraph*

J. Arthur Rank presents

PATRICIA ROC · WILL FYFFE · MAXWELL REED

The BROTHERS

WITH FINLAY CURRIE · JOHN LAURIE · ANDREW CRAWFORD · DUNCAN MACRAE

A Sydney Box Production

RELEASE DATE JULY 7TH

General Film Distributors Ltd.

ROME COMPANY PLANS FOUR-LANGUAGE FILMS

Universalia Aims at World Markets

THE production of films on an international scale figure in the plans of a newly formed company—Universalia—which has headquarters in Rome.

Backed by substantial finance from Europe and America, the company, of which Count de la Torre is president and Salvo d'Angelo is general manager and executive producer, proposes to produce films in various countries in at least four languages—English, Italian, French, and Spanish, and later probably in Portuguese and other languages of countries in which production arrangements are effected.

Seven feature subjects have already been selected as the basis of Universalia's 1947-48 programme. They are "Daniele Cortis," based on the romance of Antonio Fogazzaro, in which the feminine lead is played by Sarah Churchill, directed by Mario Soldati. The film, of which four language versions were made, will have its première at the Brussels Film Festival next month. Work has started on "Fabiola," adapted from Cardinal Wiseman's story, which Alessandro Blasetti is directing.

Other subjects include a spectacular film, "Christopher Columbus," from the script by Paul Claudel, of the Academie Française, Jacques Becher will direct. "Ignace de Loyala" will be made in France, with Robert Bresson directing.

A film based on the works of Ignace Silone will be directed by Leopold Lindtberg in co-operation with Præseus Film of Zurich. Lindstroun, famous Swedish director, and Luchino Visconti are each also slated to direct a film for Universalia.

Sarah Churchill in DANIELE CORTIS, a Universalia film directed by Mario Soldati and produced by Salvo d' Angelo

Some of the loudspeaker cars which formed part of Wallsend's successful S.O. campaign. Standing behind the first car are Selwyn Taylor, G.B. Publicity, L. Lewis, A.B.C.'s area supervisor and Hebron Moreland, assistant controller G.B.

THE WEEK IN EIRE

Increases on E.T. Cause a Mix-up with Admission Prices

PEGGED CEILINGS MEAN EXHIBITORS GET LESS

FOLLOWING the increases in entertainment duty announced by Eire's Minister for Finance, Frank Aiken, in his Budget speech, the State's exhibitors discovered that the new scale of taxes was a mix up, since gross admission prices are pegged by an Emergency Powers Order, and that there was no way of adjusting the new taxes to comply with recognised box-office charges.

In most categories it was impossible even to establish a price which would not involve fractions. In the few cases where adjustment could be managed, exhibitors faced a decrease in revenue.

For example, the current 2s. seat is composed of 6d. tax and 1s. 6d. exhibitors' revenue. Under the proposed new scales, exhibitors would have to increase to 2s. 2d., but would only retain 1s. 4d. after deducting the new 10d. tax.

Since the introductory Budget speech, the exhibitors, through the Theatre and Cinema Association, have discussed matters with the Revenue Commissioners and come to agreement on a revised scale of taxes, which will operate from August 15.

The new scales are: Up to 4d. admission, no tax; exceeding 4d., but not 4½d., tax 1½d.; exceeding 4½d., but not 6d., tax 2d.; exceeding 6d., but not 8d., tax 3d.; exceeding 8d., but not 11½d., tax 4½d.; exceeding 11½d., but not 1s. 3½d., tax 6½d.; exceeding 1s. 3½d., but not 1s. 9d., tax 9d.; exceeding 1s. 9d., but not 2s. 4½d., tax 1s. 1½d.; exceeding 2s. 4½d., but not 3s., tax 1s. 6d.; exceeding 3s., but not 4s., tax 2s.; exceeding 4s. the tax will be 2s. for the first 2s. and 2s. for every additional 4s. or part of 4s.

The T. and C.A. will probably advise members that gross admission charges in future be: 6d., 8d., 10d., 1s., 1s. 3d., 1s. 8d., 2s. 2d., 2s. 6d., 3s., 3s. 6d., 4s., and 7s. Kinemas are still pegged at 1936 levels, with 2s. 6d. as their maximum.

Film Workers Must Be Union Members

The Theatre and Cinema section of the Irish Transport and General Workers' Union has reached new agreements with the K.R.S.

Under the new agreements the union establishes that all dispatch workers, film repairers and clerical workers (excluding those employed in a confidential capacity), must be union members.

It has been mutually agreed that "all persons employed in the clerical departments (save only those employed in a confidential capacity) shall be members of the union." This is without prejudice to the absolute right of the Companies to recruit their clerical staff from any source whatsoever. The I.T. and G.W.U. agree not to refuse membership to any person thus selected.

The Federated Union of Employers acted for British Lion, Columbia, G.F.D., M-G-M., Paramount, Pathe, RKO-Radio, 20th-Fox, United Artists and Warner.

The new agreement for clerical workers is retrospective to June 24 1946, and that covering Dispatch Workers and Film Repairers to January 1, 1946.

New Kinema at Dundalk

The Adelphi, Dundalk, Louth, has just been opened. It can accommodate 1,122 people and is to have a café to seat 150 patrons.

P. O. Dubhda, chairman of Dundalk Council, wished the theatre every success

S.O. News At-a-Glance

Hartlepool Has a Problem

VICTORY QUARTET

HARTLEPOOL.—When the old Borough of Hartlepool merges with the Borough of West Hartlepool to become the town of Hartlepool, a legal complexity will arise, as for many years the two kinemas at Hartlepool have had Sunday opening. West Hartlepool's eight kinemas are trying to get seven-day opening. The Town Clerk has been instructed to write and ask the managers if they and their staffs desire Sunday opening.

LIVERPOOL.—Poll, May 21. In favour, 73,926; against, 47,025. This was one of the biggest campaigns fought by a committee representative of all the kinemas affected. W. J. Speakman was the chairman, G. Dudley West, the secretary; and C. Picket, of A.B.C., the organiser.

WALLASEY.—Poll, May 21. In favour, 12,147; against, 6,297.

HULL.—Poll. In favour, 45,980; against, 10,949. The committee formed to conduct the campaign consisted of chairman, Brinley Evans; vice-chairman, A. W. Rifkin; chief organiser, Harry S. Roelich; treasurer, John Wheeldon; publicity officers, Arthur Spinks, H. W. Clark, Frank Bradley; transport officer, E. Campbell; ward planner, Alfred Wheeldon; catering organisers, Reg. Tomes and Robert C. Freeman; liaison officer, Wallace Rockett, and secretary, Bernard Hewson.

WANSTEAD AND WOODFORD.—Poll, May 17. In favour, 5,639; against, 3,745.

WEST KIRBY.—Public meeting fixed for to-day, May 29.

CIRENCESTER.—Town's meeting. In favour, 137; against, 98.

TYNEMOUTH.—The circuits are organising a campaign in favour of Sunday films.

NELSON.—Public meeting voted in favour.

OLDHAM (LANCS).—The managers of the two Oldham (Lancs) theatres, the Empire and the Theatre Royal, were complimented by the chairman of the Watch Committee (Coun. H. E. Chamberlain) on the character of the performances provided during the past 12 months, when he declared that their licences had been renewed.

NEWCASTLE.—A special meeting of Newcastle members of the Cinematograph Exhibitors' Association was due to be held on May 28 to discuss Sunday opening of kinemas in the city.

New Company Starts Work on "Goodwin Sands"

A feature film, "Goodwin Sands," is in production by D. G. and S. Productions, Ltd., with Capt. A. C. N. Dixey as producer and Rudall G. Haywood as director and No. 1 cameraman.

The film tells a romantic story of the Goodwins and will be shot principally on the coast between Ramsgate and Dover.

Cast includes Kent Walton, Pamela Saxby, Joseph Cunningham and Douglas Kirkaldie, cox of the Ramsgate lifeboat.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

Today, ladies and gentlemen, I'm able to announce another line-up of really big pictures for the Empire, to follow the run of "THE YEARLING."

* * *

Of course, they'll all be coming to you in the near future.

* * *

First : Van Johnson in "THE ROMANCE OF ROSY RIDGE." It's Van's first character part, and his toughest ever, in a dramatic story of the days immediately following the American Civil War.

* * *

His bare fist fight, for which he went into special training for months before the production, transcends anything of its kind ever seen on the screen before.

As you see above, Johnson can be tender, as well as tough, in this picture.

* * *

With him are Norma Shearer's beautiful "discovery," Janet Leigh ; and Thomas Mitchell, Selena Royle, Dean Stockwell, Marshall Thompson, Guy Kibbee, Etc.

* * *

Next : "SONG OF LOVE," by far the greatest film ever woven around the life of a musical genius—or in this case four musical geniuses—Clara and Robert Schumann, Johannes Brahms and Franz Liszt, played respectively by Katharine Hepburn, Paul Henreid, Robert Walker and Henry Daniell.

* * *

In the picture, as in history, Clara Schumann is seen as one of the world's great lovers (as well as pianists), a woman who was adored by three men, but herself had only one consuming love in her life, for the composer whose genius she nurtured while he lived, and immortalised after his death.

Clarence Brown's production, and particularly his handling of the music of the three masters, is as memorable as the inspired acting of Miss Hepburn and the other stars.

Robert Walker as the young Brahms, and Paul Henreid and Katharine Hepburn as the Schumanns, in "SONG OF LOVE."

Next : "FIESTA," a musical drama in Technicolor, starring Esther Williams, and introducing two great stars of the future, Ricardo Montalban, screen idol of Mexico, and lovely Cyd Charisse.

* * *

It is packed full of the thrills of the bull ring ; and the colour, music and spectacle of a Southern fiesta, set against the authentic background of magnificent Mexican scenery which has never before been filmed.

* * *

In support of the stars are John Carroll, Akim Tamiroff, Mary Astor, Fortunio Bonanova, Hugo Haas.

* * *

Next : Clark Gable and Deborah Kerr in "THE HUCKSTERS." Picturegoers have been waiting and clamouring for a new Gable picture. This was worth waiting for ! He has one of the greatest parts of his life as the adventurer (a "huckster" in advertising and commercial radio) who gets caught up in his biggest adventure with a fascinating society widow, perfectly played by Deborah Kerr.

* * *

Deborah, in her first Hollywood assignment, makes a sensational success, and has already been hailed in U.S.A. as "another Greer Garson."

Esther Williams, with Ricardo Montalban and John Carroll, in "FIESTA."

The remarkable cast also includes Sydney Greenstreet, Ava Gardener, Keenan Wynn, Adolphe Menjou, Edward Arnold, Connie Gilchrist.

* * *

With films like these succeeding one another, Empire patrons don't need to "shop" for their pictures, but only to watch for the opening dates !

CYNICISM CORNER.

A story appeared in a provincial newspaper about Gregory Peck having worn a 70-year-old tailcoat, typical of the sartorial fashion of its day and place, in "THE YEARLING."

* * *

And a disillusioned reader wrote to the Editor : "Clothes rationing has only been in force in England for six years ; but it seems like 70. Anyhow, I fully expect to be wearing my present coat, trousers and underclothes 63 years hence, if I live that long—which is supremely unlikely, on the food we get ! "

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-office Angle.
Broadway ... ... (Eros)—U.S.	91 min. (A)	George Raft, Pat O'Brien, Janet Blair. ...	Spectacular gangster romantic melodrama. "Kine." review July 2, 1942.	Useful proposition for all (NC).
Carnegie Hall ... ... (United Artists)—U.S.	135 min. (U)	Marsha Hunt, William Prince, All-star concert artistes. ...	Gargantuan musical feast. Story silly, but bill of top-line instrumentalists, vocalists and conductors, the biggest in concert and kinema history.	Outstanding booking for good and high-class halls (CC).
Cat Creeps, The ... (G.F.D.—Universal) —U.S.	58 min. (A)	Noah Beery, Jr. Lois Collier, Jonathan Hale. ...	Unintelligent murder mystery. Handy footage only asset.	Not recommended.
*Dear Murderer ... ... (G.F.D.)—British.	94 min. (A)	Eric Portman, Greta Gynt, Dennis Price. ...	"Perfect crime" melodrama, a spicy mixture of sex and homicide, adapted from the London stage success. Acting slick, thrills big and staging de luxe.	Very good general booking (NC).
East Side of Heaven (Eros)—U.S.	88 min. (U)	Bing Crosby, Joan Blondell, Mischa Auer. ...	Modern romantic comedy of make-believe. Reviewed in "Kine." May 25, 1939.	Good popular booking for all classes (CC).
Ghost and Mrs. Muir, The (20th Century-Fox)—U.S.	103 min. (A)	Gene Tierney, Rex Harrison, George Sanders. ...	"Topper"-like Edwardian comedy drama set in a "picture-postcard" coast town. Acting good and atmosphere both warm and colourful, but story tame and inconclusive.	Fair average programmer (C).
*Hangman Waits, The... (Butcher's)—British.	63 min. (A)	John Turnbull, Beatrice Campbell, Anthony Baird. ...	Cameo crime melodrama about a murder hunt. Treatment slightly pretentious, but quota of thrills adequate.	Novel and reliable "thick-ear."
House of Seven Gables, The. (Eros)—U.S.	89 min. (A)	George Sanders, Margaret Lindsay, Vincent Price. ...	Turn of the century melodrama of family feuds. "Kine." review May 23, 1940.	Good general booking (NC).
LoneWolf in Mexico, The (Columbia)—U.S.	68 min. (A)	Gerald Mohr, Sheila Ryan, Eric Blore. ...	Romantic crime melodrama, the latest "Lone Wolf" Cut-to-pattern, but acting, staging and direction slick.	Acceptable double bill (C)
†Perils of Pauline, The (Paramount)—U.S.	94 min. (U)	Betty Hutton, John Lund Constance Collier. ...	Exciting biographical comedy melodrama in Technicolor. Story moving, music tuneful grand spectacle, riotous burlesque for young and old alike.	Capital general booking (CC).
Storm, The (Eros)—U.S.	76 min. (A)	Charles Bickford, Barton MacLane, Nan Grey. ...	Actionful sea melodrama. "Kine." review November 24, 1938.	Box-office fare for the crowd (C).
*They Were Sisters ... (Eros)—British.	115 min. (A)	Phyllis Calvert, James Mason, Hugh Sinclair. ...	Exciting domestic drama. Reviewed in "Kine." May 23, 1945.	Handy offering for the family (NC).
*Waterloo Road (Eros)— British	76 min. (A)	John Mills, Stewart Granger, Joy Shelton. ...	Robust romantic melodrama of the early blitz days. Reviewed in "Kine." Jan. 11, 1945.	Good appeal for family halls (C).
†Yearling, The (M-G-M) —U.S.	127 min. (U)	Gregory Peck, Jane Wyman Claude Jarman, Jr. ...	Lush and exciting period rural melodrama. Story human and holding, acting distinguished and technical presentation admirable.	Excellent booking, particularly for family hall (CC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for children.
* British Picture † In Colour

Reviews for Showmen : *By Josh Billings*

THE YEARLING

M-G-M. American (U). Photographed in Technicolor. Directed by Clarence Brown. Featuring Gregory Peck, Jane Wyman and Claude Jarman, Jun. 11,458 *feet. Release September* 15, 1947.

LUSH and exciting period rural melodrama, adapted from Marjorie Kinnan Rawlings' Pulitzer Prize-winner and best-seller. Somewhat larger than life and not in the least bit afraid to wear its heart on its sleeve, it tells of the set-backs and triumphs of a family of three who work a one-horse farm somewhere in Florida's scrub country. Its moral is that you can't take more out of life than you put into it and the lesson turns on a youngster's devotion to a pet fawn. The acting is first rate—Claude Jarman, Jun., is a real child discovery—the spectacular highlights are gripping and its landscapes, artfully enhanced by Technicolor, are superb. An outstanding and emotionally thrilling piece of screen merchandise. Excellent booking, particularly for family halls.

Story.—Penny Baxter, a God-fearing young man, his wife, "Ma," and small son, Jody, run a modest farm in Florida. Jody wants a pet, but "Ma," fully conscious of the limits of their larder, refuses him permission. During a bear-hunt, Penny is bitten by a rattle-snake and kills a doe to apply its warm liver and heart to his wound. He recovers and, after talking things over with "Ma," allows Jody to keep the doe's fawn. Jody and the fawn, which is named Flag, become firm friends, but Flag persists in devouring the Baxters' crops. Penny overstrains himself and has to take to his bed, and to add to their troubles torrential rain menaces their harvest. Jody disobeys an order to kill Flag and "Ma" shoots the animal herself. She doesn't kill it outright and Jody has to finish it off. The shock is a little too much for him and he runs away but eventually returns and finally is convinced by his father that there is no easy way through life. And then the sun comes out!

Acting.—Gregory Peck contributes a virile, well-balanced and convincing performance as Penny, Jane Wyman is effective as the unsmiling "Ma," and Claude Jarman, Jun., is excellent as Jody. The supporting characters are drawn with like skill.

Production.—"The Good Earth," "Huckleberry Finn" and "Bambi" rolled into one, the film has a number of skilfully handled highlights, represented by an exciting bear-hunt, lusty fist fights, storms, and the poignant fawn-destroying sequence, and these cunningly punctuate the sombre domestic asides. Strangely enough, that which is left to the imagination is frequently the most effective part of the film. The settings, the brilliant animal shots, sky effects and the inevitable celestial choir accompaniment make it almost too grand a job. But, with all its extravagance, it is unquestionably an outstanding popular and family offering.

Points of Appeal.—Holding and human story, very good characterisation, big thrills, compelling heart interest, brilliant Technicolor camera work, fine presentation and big star and title values.

REVIEWS—continued on page 24

REVIEWS—*continued from page 21*

DEAR MURDERER

G.F.D. British (A). Directed by Arthur Crabtree. Featuring Eric Portman, Greta Gynt and Dennis Price. 8,477 feet. Release not fixed.

"PERFECT crime," melodrama, a spicy and potent brew of sex and homicide, smoothly served in Mayfair. Adapted from St. John Clowes' West End stage success, it concerns an outraged husband who cunningly plans the destruction of his glamorous wife's lovers, only to fall into a like trap. Eric Portman and Greta Gynt act with considerable skill and finesse as the warring couple, and squeeze a maximum number of thrills from the ingenious tale. Very good general booking

Story.—Lee Warren, a successful business man, is suddenly called to America. After a few months he fears that his wife, Vivien, has been unfaithful and returns home unexpectedly. His suspicions are confirmed by a note addressed to Vivien by Richard Fenton, a barrister, which he finds in his Hyde Park apartment. He goes to Fenton's flat and forces him to write a farewell note to Vivien and then kills Fenton in circumstances which look like suicide. Shortly afterwards, he learns that Jimmy Martin, a young architect, has usurped Fenton in Vivien's affections. He promptly rearranges the suicide set up so that Jimmy is implicated. Now certain that he has killed two birds with one stone, he not only taunts Vivien but challenges her to save Jimmy. Vivien leaves Lee, but as soon as she goes his conscience begins to worry him. In order to save Jimmy he tells a revised story to Inspector Pembury of Scotland Yard, but the inspector is not convinced. That night in their flat Vivien persuades Lee to put pen to paper and then plots his death. Like Lee, she nearly gets away with murder—but not quite.

Acting.—Eric Portman turns in a first-rate portrayal as Lee. He perfectly suggests the mind and manner of a man driven to murder by jealousy. Greta Gynt, who, incidentally, improves with every picture, is equally good as the seductive and ruthless Vivien. Dennis Price and Jack Warner also do well as Fenton and Pembury, but Maxwell Reed and Hazel Court, cast as Jimmy and Avis, Jimmy's former sweetheart, still have much to learn.

Production.—Sex melodrama and thriller in one, the film is robust and exciting. The sharp and solid pieces of its colourful, not to say lurid, jigsaw, fit with fascinating precision and tension increases as its pattern briskly takes shape. A practical rather than inspired essay in crime and punishment, it is wisely directed to appeal to the masses, and if good stellar portrayals, crisp dialogue, expert timing and de luxe staging mean a thing, it's certain to click.

Points of Appeal.—Arresting and ingenious story, good characterisation, resourceful direction, exciting climax, stars and title.

THE PERILS OF PAULINE

Paramount. American (U). Photographed in Technicolor. Directed by George Marshall. Featuring Betty Hutton, John Lund and Constance Collier. 8,460 feet. Release not fixed.

EXCITING biological comedy melodrama, photographed in Technicolor. It is the story of Pearl White, famous stunt artist of the early moving picture days. Betty Hutton plays the name part and there could not have been a better choice. The support is also good and the staging warmly picturesque. Grand fun and a great thrill, its perfect blend of history and popular entertainment puts it at the top of the popular box-office bracket. Capital general booking.

Story.—Pearl White, a seamstress, is stage-struck and she gets her chance when Julia Gibbs, an elderly actress, prevails on Michael Farrington, produeer and leading man of the Farrington Players, to give her an audition. She and Farrington fall in love, but she quits when he loses his temper and condemns her act. Julia goes with her and is eventually offered a dame act in the silent films, which she accepts on Pearl's recommendation. Julia is subjected to the indignity of the custard pie, and Pearl is so incensed that she sets about the producer McGuire and technicians. McGuire offers her a fat job and she becomes famous as a stunt actress. The undignified studio procedure brings another parting of the lovers just as she and Michael are to marry. Later, she meets with a serious accident when she is to be reunited with Michael, now a Broadway star. She is not expected to walk for two years and decides to give Michael up, but, of course, they marry.

Acting.—Betty Hutton is tremendously versatile and is fully capable of doing all the stunts for which Pearl White herself was famous. She is a good actress into the bargain. John Lund has physique and personality as Michael, and Constance Collier is excellent as Julia. Billie de Wolfe has some grand comedy moments, and William Demarest is outstanding as a loud-mouthed, uncouth producer of early days. Many old-timers are introduced.

Production.—The film is an intriguing combination of studio burlesque and moving, tender romance. Its scenes of how films were made in the early silent days may be exaggerated, but they provide many opportunities for good fun, as well as hair-raising spectacle of the serial type. Many of the stunts are photographed in black and white, though the film as a whole is in beautiful Technicolor. It is capital popular entertainment which will revive many pleasant memories for the older section of the audience and remind the younger of the good things they have missed.

Points of Appeal.—Many spectacular highlights, good music and song, grand comedy, tender romance, beautiful Technicolor photography, intriguing story and good title and stars.

CARNEGIE HALL

United Artists. American (U). Directed by Edgar G. Ulmer. Featuring Marsha Hunt, William Prince and All Stars of the Concert Hall. 12,043 feet. Release not fixed.

GARGANTUAN musical feast. Its mother-love story is incredibly novelettish, but its bill of top-line instrumentalists, vocalists and conductors, headed by Artur Rubinstein, Jascha Heifetz, Lily Pons and Bruno Walter, is the biggest in concert and kinema history. Patrons with the semblance of an "ear" will, we feel sure, be prepared, nay, eager, to take the rough—and that also includes incongruous moments of swing—with the smooth. Outstanding booking for good-class halls.

Story.—Nora Ryan, a humble music lover, visits Carnegie Hall on the opening night and later becomes a cleaner. She marries Tony Salerno, temperamental pianist, and has a son whom she names after his father. Tony senior is killed and Nora, on the advice of John Donovan, a kindly porter, returns to Carnegie Hall. She is soon promoted and lives for the day when young Tony, who has inherited his father's talent, will play there. Musical celebrities are Nora's friends, and they encourage her and Tony, but Tony disappoints his mother by running off with Ruth Haines, a torch singer, and joining a swing band. He writes a blues number and, believe it or not, finally conducts it at Carnegie Hall, thereby partly fulfilling his mother's dream.

Acting.—Marsha Hunt ages rather rapidly, but otherwise gives an adequate performance as Nora, William Prince is not lacking in confidence as Tony, and Frank McHugh hams agreeably as Donovan.

Production.—The story, or for that matter, the acting, doesn't matter. The real stars are pianist Artur Rubinstein; violinist, Jascha Heifetz; coloratura, Lily Pons; contralto, Rise Stevens; tenor, Jan Peerce; bass, Izio Pinza; and conductors, Bruno Walter, Walter Damrosch and Leopold Stokowski. To see them in close-up and to hear them in comfort amply atones for story shortcomings, emotional excesses and the absurd intervention of swing. No live concert programme could possibly compete with the film and pay.

Points of Appeal.—Terrific celebrity list and almost unprecedented exploitation angles.

THE GHOST AND MRS. MUIR

20th Century-Fox. American (A). Directed by Joseph L. Mankiewicz. Featuring Gene Tierney, Rex Harrison and George Sanders. 9,383 feet. Release not fixed.

"TOPPER"-LIKE Edwardian comedy drama, set in a "picture-postcard" coast town. Its idea is to show how the ghost of a breezy sea-dog alters the destiny of a pretty widow, but, in spite of good characterisation and warm atmosphere, it fails to live up to its promising start and peters out without arriving at any witty or worthwhile conclusions. Fair average programmer.

Story.—When her husband dies, pretty Lucy Muir and her daughter Anna rent a reputedly haunted house in a coast town. The ghost is Captain Daniel Gregg, a forthright ex-mariner, and he takes a strong liking to Lucy. Lucy loses her small income when a gold-mining company folds up, but Gregg helps her out by giving her the material for a best-seller. While visiting her publishers, Lucy bumps into Miles Fairley, a fellow-author. He has the substance that Gregg lacks and sweeps her off her feet and Gregg decides to go away. After he leaves, Fairley turns out to be married. Lucy is shaken up by the news but remains at Gull Cottage. Eventually, Anna marries and she tells her mother that she, too, had seen and spoken to Gregg. This comforts Lucy and at her death she joins the waiting Gregg.

Acting.—Gene Tierney is really delightful as Lucy, but Rex Harrison is a trifle too breezy as ghost Gregg. George Sanders revels in the comparatively small part of Fairley, and Edna Best, cast as Lucy's loyal maid, is easily the best of the others.

Production.—The film is fundamentally a sex play, but the unsatisfying romantic association between the pretty and exuberant widow, Lucy, and ghost, Gregg, is so heavily decked out with dialogue and other theatrical trappings that its point is lost before it's made.

Points of Appeal.—Title, star and slight feminine appeal.

THE LONE WOLF IN MEXICO

Columbia. American (A). Directed by D. Ross Lederman. Featuring Gerald Mohr, Sheila Ryan and Eric Blore. 6,198 feet. Release not fixed.

ROMANTIC crime melodrama, the latest of the popular "Lone Wolf" series. Set in Mexico City, it shows how the famous ex-crook frees himself from a double murder rap and exposes a gang of smugglers. It is cut-to-pattern, but the acting, staging and direction are above average and so give the whole an exciting sheen. Acceptable "double-bill."

Story.—While on holiday in Mexico City, Michael Lanyard, alias The Lone Wolf, and his valet, Jamieson, meet two crooked acquaintances, Liliane and Leon Dumont. Liliane is companion to Mrs. Van Weir and Leon is croupier at a gambling "joint" run by Henderson. They are plotting to shake down Mrs. Van Weir, but Lanyard refuses to play ball. Later, Lanyard is framed for Leon's murder. Sharon, pretty wife of Charles Montgomery, a jewellery merchant, falls into Henderson's net and appeals to Lanyard for help. By now, Mrs. Van Weir has also lost more than she can afford. Sharon is the next murder victim and again Lanyard is made the scapegoat. This really riles Lanyard, and with Jamieson's help he quickly pins the killings on to Henderson and Montgomery and proves that they are both behind a smuggling racket.

Acting.—Gerald Mohr has got just the right manner and tailor for the rôle of Michael Lanyard, Eric Blore amuses as Jamieson, and Sheila Ryan is quite an eyeful as Sharon. The villain Henderson is competently played by past-master John Gallaudet.

Production.—The film is agreeable and exciting hokum, neatly put over in plush surroundings. It has pace and its sense of humour is keen; a welcome touch of piquancy makes it good crime cocktail.

Points of Appeal.—Smart teamwork, lively direction, intriguing atmosphere, spontaneous laughs, good thrills, handy footage and obvious title and series values.

REVIEWS—continued from page 24

THE HANGMAN WAITS

Butcher's. British (A). Directed by A. Barr Smith. Featuring John Turnbull, Beatrice Campbell and Anthony Baird. 5,760 feet. Release not fixed.

CAMEO crime melodrama made, seemingly, with the co-operation of the *News of the World*. Its story describes what happens at police headquarters and in a big newspaper office when a murder hunt is on. The director, A. Barr Smith, is definitely a man of ideas, but his enthusiasm occasionally causes him to overdo it. Teething troubles do not, however, seriously lessen the film's punch. Novel and reliable "thick-ear."

Story.—Sinclair, a kinema organist, murders a blonde usherette during a fit of jealousy. He packs the girl's remains in a trunk, deposits it at Victoria Station and then flees. The crime is soon discovered and the police throw out their net. The newspapers get cracking, too. The culprit stabs another before he is trapped in a newspaper building. Finally he kills himself to avoid arrest.

Acting.—Anthony Baird does a good job as the homicidal Sinclair, Beatrice Campbell registers as the murdered girl, and John Turnbull is sound as a Scotland Yard inspector.

Production.—The camera work and musical accompaniment are most effective, but the director makes things unnecessarily difficult for himself and the audience by attempting to tell the story from too many angles. Newspaper men, the police, eye-witnesses and gossips all have their say and the constant switching of character and locale frequently confuse vital issues. Anyway, its unusual approach, an exciting climax and arresting title are more than sufficient grounds for giving the film a break.

Points of Appeal.—Unusual story treatment, good title, obvious exploitation values and quota ticket.

THE CAT CREEPS

General F.D.-Universal. American (A). Directed by Erle C. Kenton. Featuring Noah Beery, Jun., Lois Collier and Jonathan Hale. 5,188 feet. Release not fixed.

A "WHODUNNIT" murder mystery which completely defies and baffles description. It's all supposed to take place in a dreary island mansion, but its locale is as vague as its plot. As far as this year's films go it takes the "booby." Not recommended.

Story.—Cora Williams, an eccentric old woman living in her lonely island abode, hints in a letter to a newspaper publisher that Walter Elliot, a respected citizen, murdered a person whose death 15 years before was recorded as suicide. Terry Nichols, a young reporter, is put on the case, but he is far from happy because of his love for Gay, Elliot's daughter. Eventually, Terry finds his way to Cora's home and is accompanied by Elliot, Tom McGalvey, Elliot's attorney, Ken Grady, a private detective, and Flash, a cameraman. Shortly after their arrival Cora is murdered and her pet cat, who is now supposed to possess her spirit, acts strangely. Clues are followed up and finally McGalvey, a former bootlegger, is unmasked as the killer.

Acting. — Old-timers Jonathan Hale and Douglas Dumbrille make the most of their slender chances as Elliot and McGalvey, but the rest are completely defeated by the script.

Production.—There seems to be not a laugh or thrill in its 58 minutes.

Points of Appeal.—Handy footage only.

Reissues Reviewed

EAST SIDE OF HEAVEN

Eros. American (U). Directed by David Butler. Featuring Bing Crosby, Joan Blondell and Mischa Auer. 7,879 feet. Release not fixed.

ARMED with four good tunes, Bing Crosby and the supporting cast put in great work in a modern romantic comedy of make-believe. Bing, a singing taxi-driver, adopts a baby which has been left by a "fare." He eventually tracks down the parents, helps them to patch up their domestic troubles and is rewarded with a radio contract. It was reviewed in KINE. May 25, 1939 as—"A real tonic, all that the doctor ordered and more."

Points of Appeal.—Good team work, feminine angle, and, of course, Bing Crosby.

THE STORM

Eros. American (A). Directed by Harold Young. Featuring Charles Bickford, Barton MacLane and Nan Grey. 6,822 feet. Release not fixed.

SPECTACULAR sea melodrama which depicts with plenty of thrills the experiences of a radio operator who joins the ship's company and falls foul of an unscrupulous captain. Great fights and a strong romantic interest produce what the KINE. November 24, 1938, described as "A realistic technical presentation." The wholesome salty tang is invigorating and rolls along with the aid of some lively comedy.

Points of Appeal.—Sturdy team-work and healthy atmosphere.

BROADWAY

Eros. American (A). Directed by William A. Seiter. Featuring George Raft, Pat O'Brien and Janet Blair. 8,178 feet. Release not fixed.

SPECTACULAR gangster melodrama set to the tempo of flashy night clubs and ruthless gangsterism of the prohibition era in the States. The story is vivid and punctuated with song and dance. "Ingenious, powerful and at times appealing story," was the verdict of KINE. July 2, 1942. Included are some terrific fights and back-chat.

Points of Appeal.—Big star and title values.

WATERLOO ROAD

Eros. British (A). Directed by Sidney Gilliat. Featuring John Mills, Stewart Granger and Joy Shelton. 6,837 feet. Release not fixed.

ROBUST, romantic melodrama, set in the early days of the blitz, telling how a young British soldier, while A.W.O.L., settles an account with a slick shirker who is chasing his attractive but war-weary wife. The realistic story culminates in a happy, logical ending with one of the best fights seen in British pictures. The KINE. January 11, 1945, says: "Human, hard-hitting and humorous story." It has an obvious feminine angle and realistic blitz period atmosphere.

Points of Appeal.—Intriguing title and box-office star values.

THE HOUSE OF THE SEVEN GABLES

Eros. American (A). Directed by Joe May. Featuring George Sanders, Margaret Lindsay and Vincent Price. 7,972 feet. Release not fixed.

SET in the early nineteenth century, this classic melodrama of family tradition is extremely good, both in characterisation and atmosphere. The plot unfolds all the bitterness of a fraternal feud and at the same time is stabilised by a keen romantic thread throughout. The KINE. review of May 23, 1940, classed it as "A very sound booking where good acting and a well-told story are appreciated."

Points of Appeal.—Good story and title.

THEY WERE SISTERS

Eros. British (A). Directed by Arthur Crabtree. Featuring Phyllis Calvert, James Mason and Hugh Sinclair. 10,299 feet. Release not fixed.

EMOTIONAL domestic melodrama which, built around the tangled lives of three sisters, reflects with touching tenderness the sombre effect of parental squabbles and furnishes James Mason with a good characterisation as a sadistic husband. The comment of the KINE. April 26, 1945, was: "Excellent general booking." It has strong feminine appeal and good story.

Points of Appeal.—Feminine angle and box-office cast.

NORTHERN MANAGER DIES

After a short illness the death has occurred at his home at Santon Villa, Cleator Moor, of Samuel Humphreys, who was employed by Stanley Rogers Cinemas.

Before retiring 18 months ago Humphreys was manager of the Hippodrome, Cleator Moor, and previously he was manager for a year of the Empire, Whitehaven. Before that he was at a kinema in Coatbridge, Scotland.

He leaves a wife and one son.

George Roberts

George Roberts, manager of the Kinema, Porth, Rhondda Valley, collapsed at his home and died before a doctor could be called. He was a former chairman of the Porth Chamber of Trade.

M.P.'s Told: Film Not Up to Expectations

In the House of Commons last week Barnet Janner asked the Secretary of State for Foreign Affairs whether the recent film taken to illustrate the visit of the Soviet Members of Parliament to this country had been approved by his department; and what steps would be taken to improve its range and colour before it was generally released.

C. F. Mayhew, Under-Secretary, Foreign Office, said he regretted that this film did not come up to expectations owing to the difficulties encountered in its production. The weather throughout the Delegation's visit was so bad that the outdoor scenes were inevitably somewhat drab. Moreover, the scope of the operations was limited because it was not possible to photograph certain scenes—for example those within the precincts of this House and in the Guildhall. The film was originally accepted as being as good a record of the visit as could be expected in the circumstances, but it was now being re-examined.

New Post for Capt. Clift

Capt. S. W. Clift, for many years prominently identified with the Birmingham Agricultural Exhibition Society, promoters of the Annual Birmingham Cattle and Poultry Show, was appointed its chairman and hon. treasurer at the annual meeting.

SAVED FILM DEPOT IN 400 REEL BLAZE

Over 400 reels of feature film—much of it the property of British Lion and Ealing—were destroyed by fire which broke out over the week-end in the Glasgow depot of Film Transport Services.

Driver William Johnstone tackled the fire with every extinguisher he could obtain, keeping it under control until the N.F.S. arrived.

He also drove to safety two vans which contained copies of pictures for this week's programmes in the area. It is unlikely that there will be any programme changes in Scotland as a result of the fire.

It is believed that the fire broke out between some metal containers of film. Six firemen, using latest type foam apparatus, prevented any other part of the building being affected.

PEOPLE

Changes in the Birmingham Area: From "Buttons" to Proprietor: Leslie Corne in Civvies

THE latest managerial changes in Birmingham bring together in the city two brothers, one well known in A.B.C. Midland circles and the other in Odeon in London in pre-war days. The former, PERCY FREEDMAN, has just been transferred from the Aston Cross Picture House to the Edgbaston P.H., while his brother LOUIS goes to the Odeon, Perry Barr, from the Odeon, Dunstall, Wolverhampton. Prior to the war the latter held managerial appointments in London, and when demobilised was transferred to the Midland circuit. Manager Percy Freedman, who was formerly a well-known local concert artist, changed over to kinema management during the war, and after a period at the Alhambra, Moseley Road, went to the Aston Cross P.H. a little over a year ago.

The departure of Manager RICHARD SIMCOX from the Pavilion, Stirchley, Birmingham, to take charge of the Ritz, Bradford, for A.B.C., brings Manager A. SYDNEY ALLDRIDGE to that Pavilion from the Beacon, Smethwick, which house he took over after seven years' service with the R.A. Earlier in his career he served as assistant manager at the Astoria, Aston, Oak Kinema, Selly Oak, and the Edgbaston P.H.

Manager R. J. PARSONS, who now has charge of the Aston Cross P.H., Aston, has just been demobilised. He received his training as assistant manager of various Midland houses before becoming house manager of the Forum, Birmingham, where he was when he joined the R.A.F. in 1942.

From "buttons" to kinema owner is the achievement of Arthur McNulty, formerly of Clayton-le-moors, now living at Deal, Kent.

Mr. McNulty began work at a Fleetwood kinema, graduating from "buttons" to become chief operator. Subsequently, he was appointed manager of a kinema at Romford, then left to become manager of the Cavendish, Nottingham, where he organised entertainments for the American troops.

Mr. McNulty then purchased the Sun at Coppull, Chorley. Recently he became owner of the Ace, Walmer, Deal, where he is at present.

We are sorry to hear of the indisposition of J. D. SAUNDERS, delegate of the Bristol C.E.A. branch. A well-known figure in the Trade in the West Country for a number of years, his many friends will wish him a speedy and complete restoration to health.

H. P. SHEPPARD, assistant manager of the Bristol Odeon, has been on holiday at Ilfracombe, and while at that North Devon resort caught a monk, or angler, fish with his rod and line. Weighing 48 lb. 3 oz., it was only landed after a stiff fight, and it is the first of its species to be caught at Ilfracombe for a number of years.

E. P. L. PELLY, chairman of the Film Producers' Guild, informs me that PETER TANNER left for the U.S.A. on May 8 on behalf of the Guild in order to study new equipment and production methods in use by film producing organisations whose work is similar to that of the Guild. An editor of considerable experience both in Hollywood and in this country, Tanner is in charge of Technique Productions' editing department at Merton Park Studios.

He is going to New York and Los Angeles, where he will visit the Western Electric organisation, and in the latter place he will make a particular study of new types of editing equipment. Among other places, he will visit the Jam Handy organisation in Detroit, Audio in New York and Wilding in Chicago.

CLAUDE FLUDE, manager of the Picturedrome and the licensee of the Pier Cinema, Bognor, gave the town its first kinema show—it was in 1908 at the Pier Pavilion. with gas as the projection illuminant. The largest audience in those early days was attracted by the film of the Sydney Street affray.

LESLIE CORNE, son of Max Corne, proprietor of the Maxime circuit of kinemas in the West of England, has returned from the Far East, after six years' service in the R.A.F., and joined his father in the business. He has become president of the Maxime Children's Clubs.

Harry Link, general professional manager of Leo Feist, Inc., and John Abbott, director of Francis Day and Hunter, at the premiere of CARNEGIE HALL

To mark the retirement of Harry Falls from the Gaumont, Chippenham, after 20 years' service, supervisors and managers of circuits "H" and "G" presented him with an inscribed roll and a cheque. In the picture, seated, (l. to r.) are: C. R. Best, circuit engineer "H"; H. S. Smith, circuit publicity manager "H"; A. G. Harman, Regent, Swindon; H. Falls; G. A. Howes, assistant circuit controller "H"; E. A. Gislingham, Gaumont, Cheltenham. Standing: W. E. Case, Picture House, Monmouth; W. Wallis, Palace, Cinderford; A. J. Brown, Empire, Cardiff; A. M. Harman, Regent, Weston-super-Mare; M. A. Bowen, New Palace, Bristol; R. Coombs, Gaumont, Chepstow; S. H. Bowen, Coliseum, Newport; A. Maxsted, Picture House, Cirencester; J. Lynton, Palace, Swindon; S. Linton, Picture House, Lydney; R. M. Leddra, Gaumont, Salisbury; S. Froud, Regent, Swindon, and S. Bray, Gaumont, Chippenham

Obituary

Kinema Publicity Pioneer Dies

A PIONEER in kinema and theatre publicity, John Lazarus, founder and chairman of John Lazarus and Sons, the advertising experts of London and Birmingham, died, aged 76, on Tuesday in last week at his home at Smalldale, Sussex.

Right up to the end Mr. Lazarus took an active interest in his company, which he founded fifty years ago.

Mr. Lazarus was the originator of quad advertising for films.

The business will be carried on by the remaining directors, Sam Lazarus and Claud Levy.

"CARNEGIE HALL" HAS DOUBLE WORLD PREMIERE

International Campaign to Plug Song Title

THE double world premiere of "Carnegie Hall," highly lauded musical film produced by Boris Morros and William LeBaron, was held on May 1 with one performance at the Winter Garden Theatre, proceeds of which were donated to Cardinal Spellman for the New York Foundling Hospital, and another at the Park Avenue Theatre, with proceeds donated to the Pension Fund of the Philharmonic Orchestra. The picture was declared the triumph of the year.

Harry Link, general professional manager of Leo Feist, Inc., present with John Abbott, director of Francis, Day and Hunter Ltd., of London, who attended, have agreed on an international campaign on the only popular song in the picture. The title is "Beware My Heart."

B.K.S. Appoints New Theatre Chairman

At the annual general meeting of the B.K.S. Theatre Division on May 18, it was reported that S. B. Swingler, of Odeon Theatres, had been appointed chairman of the Division. The following members are appointed by the Council: C. H. Champion (retiring chairman). R. Pulman, H. C. Stringer, W. F. Garling, S. T. Perry, and J. L. Stableford. The non-retiring elected members are Major C. H. Bell, L. Knopp and A. Newing. Three members are newly elected: F. H. Sheridan-Shaw and S. A. Stevens (re-elected) and J. A. Walters.

A. W. Watkins, of M-G-M, remains chairman of the Film Production Division. The members of the committee nominated by the Council are C. E. Crowhurst, W. M. Harcourt, Rex B. Hartley, F. G. Gunn, H. Harris, and T. Howard. The non-retiring elected members are Baynham Honri and T. S. Lyndon-Haynes. Four members were elected: F. Young, F. J. Cox, H. Waxman, and G. Burgess.

The new chairman of the Substandard Film Division is H. S. Hind, of Sound Services. The members nominated by the Council are C. Cabirol, N. Leevers, W. Buckstone and S. Schofield. D. F. Cantley and D. Ward are non-retiring elected members, and H. E. Dance and G. H. Sewell have been re-elected. During Mr. Sewell's absence in East Africa, F. V. Heath has been nominated by the president as his deputy.

The Warwickshire County Cinematograph Fund at December 31, 1946, had available for distribution to various charities a sum of £6,224 7s. as a result of Sunday opening.

Harry Link, general professional manager of Leo Feist, Inc., and John Abbott, director of Francis Day and Hunter, at the premiere of CARNEGIE HALL

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THAT
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TWO CITIES'
PRODUCTIONS

"FAME
IS THE SPUR"

and

"VICE VERSA"

and they had
great pleasure in
so doing

Studio Service on the Road

This picture shows all those concerned with the development and making of Denham's new mobile "train" for location work. The project was conceived and executed by studio craftsmen and is described by "Kine's" Harry White in the article below

DENHAM TECHNICIANS DEVISE MOBILE TRAIN OF CARS FOR LOCATION WORK

PART of Denham's new mobile train—a set of vehicles capable of transporting all the requirements of a studio—is being shipped to France for location work on Independent's "Red Shoes." The units selected for this job are the make-up van and camera car.

The entire train, designed by Denham's transportation manager in conjunction with experts of the different production branches, consists of 12 vehicles rebuilt from ex-Service stock. It can be used as a whole for full-scale location work or separate units can be detached for specific jobs.

I saw the entire train at a preview at Denham recently. Tommy Copeland told me that he had aimed to represent every studio department in the vehicles.

Here is a description of the train, unit by unit:

Make-up and Hairdressing.—This has been built on to a Bedford 3-tonner chassis. It has its own generator to feed the fluorescent lighting over the two armchairs in each of two compartments. Hot and cold water is on tap at the basins and there are neat fitted cabinets to house all the artistes' gear.

Construction.—Stock rostrums, timber, benches, steel tubes and complete sets of carpenters' tools can be packed away in this 50-cwt. Bedford. The interior fittings have been designed to permit the entire clearance of this truck if it should be required for any other duty.

Wardrobe.—Another masterpiece in fitting-up is the wardrobe van. It is entered from the rear by a specially built set of tubular steel steps. Spacious cupboards with sliding doors take up the entire right-hand side, and opposite, there are stainless steel basins, mangles and spaces for drying clothes. Calor gas provides the heating.

Small Props.—From flowers to hot meals—can be stowed in the 30-cwt. Commer. It is fitted with a dark-room.

Camera Car.—Two Ford V.8 camera cars are included in the train. They have camera platforms fitted on the roofs and protruding from the front bumpers. Both are fitted with intercommunication sets to enable cameramen to give instructions to the drivers.

Unit Car.—Administration is just as necessary on location as in the studio. This car, for directors, etc., is fitted with desks.

General Purpose.—This four-wheel-drive Bedford has been added to the train to take the overflow of gear and act as a "vehicle ambulance." In addition, there is a smaller open van.

Sets.—Large set pieces are carried on a 30-ft. "Queen Mary"—as used by the R.A.F. There are one or two police regulations on their use, but, in the words of Tommy Copeland, "They're worth it."

Kitchen.—The only piece I didn't have a chance to inspect was the kitchen car—it was out on a job. Copeland tells me that it is capable of turning out hot meals for 150 people. It is fitted with two Calor gas ovens and eight rings.

The unit was built within seven months by a team of Denham technicians, headed by Bill Searle, works manager; Bill Foulton, carpenter's shop manager; Bill Fawley, chief engineer; Alf Williamson, sheet-metal; Harold Hill, metal shop, and Ted Keith, master painter.

NATIONAL
INTEREST
PICTURE
PRODUCTIONS
LTD.

MANAGING DIRECTOR
A. E. C. HOPKINS

21, SOHO SQ., W.1.
GERRARD 5843-4-5

★ ★ ★

SPECIAL SERVICES
to the TRADE include

DIAGRAM AND CARTOON
SEQUENCES REGISTERED
ON "ACTUAL" SCENES

SPECIAL EFFECTS TITLES

ANIMATION AND MODELS
IN MONOCHROME
AND TECHNICOLOR

★ ★ ★

A MEMBER OF THE
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PRODUCERS

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

MUSIC • PEOPLE • TRADE SHOWS

s no substitute

ROSS RELIABILITY

A projector which needs wet nursing isn't doing its job, however good it is on occasions. If Ross projectors have a special virtue it is that they seldom, if ever, call for special service so dependable in operation are they.

Est'd ROSS LONDON *1830*

Co-distributors in Great Britain for all Ross Cinematograph Equipment

PATHE EQUIPMENT LTD., 111 Wardour Street, W.1. RCA PHOTOPHONE LTD., 43 Berkeley Square, W.1

Clifton c/3.

Projection Room Efficiency

Many recently developed features representing the very latest progress in circuit technique, new materials, optical systems and carbon research give this completely new cinema projection unit unequalled performance.

Supa Unit Projection Assembly

B T·H

SOUND EQUIPMENT LTD., 59, SHAFTESBURY AVENUE, LONDON, W.1

Automatic Arc with larger mirror, automatic striking, automatic feed and automatic focus control.

Fireproof Spoolboxes give complete protection. In the event of film fire the Spoolboxes are sealed automatically by the guillotines isolating the short length of film between them, motor and arc automatically shut down immediately the fuse fires.

Self-contained Sound Drum Unit, integral gearless eddy current drive and eddy current damping giving ripple free film motion.

45 watt or 90 watt amplifiers fitted according to size of Theatre. New optical system enables additions for future advances such as multitrack or stereophonic recording, and space is available for the additional amplifiers that will be required.

Sealed Intermittent Unit fitted with pre-loaded ball bearings, and spigot fitting to main casing which allows an oil-less mechanism.

Curved gate, which opens right up for cleaning, requires far lighter tension springs ensuring long life of film and components. Highly efficient static reflector cooling. Rigid countersprung lens holder for large aperture lenses swings out of the way for gate cleaning.

Highly efficient dish shutter, having the advantages and none of the disadvantages of other shutter designs. Eddy current operated safety shutter and electrically operated picture changeover shutter.

Changeover of Picture and Sound made automatically by a push-button conveniently situated for the Operator to watch his cue marks.

All controls are grouped on illuminated control panel, including amplifier switching, motor and arc push-buttons, volume control and arc ammeter and voltmeter. Each S/U/P/A has one control panel.

MANAGEMENT

by THE MANAGER

What is the Best Thing to Do About Half Price for Children?

AN AUTHORITATIVE DIRECTION FROM THE C.E.A. IS NEEDED

WITH the advent of the Whitsun holidays, managers fortunate enough to have two "U" films are facing that continual query: "What is the best thing to do about half-price for children unaccompanied by adults?" First of all, whatever divergent views there may be, I think it most important for similar action to be taken by every kinema in the country. Strangely enough, I can never remember it being discussed by the C.E.A., and I do not recollect that an authoritative direction has been given on this not unimportant subject. And it is important, as only the men on the theatre fronts during school holiday periods can tell you.

With the wider appreciation of films by children, and the willingness of their parents to allow them to go unaccompanied, it becomes a most important factor of operating the theatre, but we don't all deal with it the same way. Let me analyse the half-price situation as it is.

It can be assumed, I think, that half price for children is universal, except on Saturdays and holidays. It is on Saturday that the first snag occurs. Some theatres allow half-price Saturdays up to a certain hour, an occasional house all day. When you come to week-days, nearly every group of kinemas seem to have different ideas, and that is why I advocate an effort to standardise the half-price custom.

Various Methods

THE present methods adopted may be resolved into three categories:—

(A) In the majority of kinemas, managers issue instructions that half-price tickets will only be issued together with adult tickets. Consequently, every group of children must have at least one adult ticket. The decided advantage of this practice is that it indicates to the usherettes where a party of children should be seated, especially as, in most situations, a "reduced-price ticket" covers a range of two or more adult prices." In the latter case, the ruling prohibits adults from sending their youngsters into a higher category of seat than they themselves have bought tickets for. Some managers restrict the number admitted in this category with each adult ticket.

(B) Then come exhibitors who, when it is permissible, allow children to buy half-price tickets *ad lib.* These managers have a very strong argument. They say that you lose in goodwill by stepping up the price for unaccompanied children.

(C) There are odd kinemas where children are never admitted unaccompanied by adults. In these situations, the theory is that children by themselves are such a nuisance that they spoil the adult trade. The custom soon becomes established and accepted by the patrons.

There are several more combinations and ideas, but what I hope to get at to-day is some official guidance, preferably from the C.E.A., on this important problem.

Larger Screens?

THERE is a tendency to-day for exhibitors to increase the size of their screens. I listened-in recently to an interesting and friendly argument between an exhibitor who was contemplating such an alteration, and a technician who knew the theatre concerned intimately. The engineer considered that any further increase in the size of that particular screen would be more than offset by the loss of light and definition. Personally, I am all for the biggest screens possible, so long as the picture doesn't suffer. The quality of the picture, while it must reach a satisfactory standard, is not noted by the majority of patrons, except when it is obviously of inferior quality. The further away you get from the screen the less apparent is bad definition, although loss of light does concern circle and back stalls patrons. The question I put to managers now is not a technical one, so much as a practical management query: At what point does an increase in picture size affect definition and light to such an extent as to be noticed by patrons? I am more concerned about an answer from a manager than a technical expert. I would like to have some first-hand information—straight from the horse's mouth as it were—although my patrons would hate to know that I called them horses.

The Royal Tour

THE special film of the Royal Tour has been a modest success. I can't help feeling sorry that it wasn't coloured. The enormous success of Castleton Knight's Victory Parade film showed, in no uncertain manner, what a draw a coloured topical can be if the subject is right, but so far, no one, including Castleton Knight himself, has to my knowledge, tried to repeat it. Possibly there were technical difficulties of which I have no knowledge, it might even be that one is being made. Whatever the answer, my view is very definite, that the Royal Tour in South Africa would have drawn a lot of money in, if it had gone out in colour. Admittedly, it is not quite such an attractive subject as the Victory Parade, but we might take considerably less than that superlative draw did, and still have a good, profitable week.

Trainee Executives

ONE of the circuits, I am informed, contemplates the appointment of trainee executives. I think there is quite a lot of merit in a scheme of this description. I have often thought what a waste it is of trained managers to promote the most efficient from what usually are the most important kinemas into minor executive jobs. These smaller jobs, while they are admittedly necessary, generally consist of routine work and checking, without enabling the ex-manager to maintain his craftsmanship of management. Generally speaking, I don't think managers will resent a move like this, subject to two important conditions being fulfilled. One that the newcomers will not have authority to issue instructions, and the other that the senior executive jobs will still be available for managers who win their spurs. That is, the supervisors' jobs and similar posts when the manager would have the opportunity of placing his expert knowledge at the immediate disposal of his employers instead of the rather unsatisfactory probationary period as a handyman for supervisors.

Experimental Theatre

WHILE on the question of trainees, yesterday I put up a suggestion to a circuit official that one theatre should be used as a training school for trainee-managers. A good manager, a skilled projectionist and a knowledgeable foreman would work miracles on, say, half a dozen trainees at one time. They would perform all the kinema jobs on rota—cashier, foreman, doorman, usherette, boilerman, junior projectionist and car park. Odd lectures would be given, but mainly the experience would be practical and would be based on a programme laid down by head office. One of the advantages of a scheme like this would be to standardise the training rather than to leave it in the hands of individual managers who may all have entirely different views about what a trainee should be taught. I have a hazy recollection that Paramount had a somewhat modified form of this idea at the Plaza when that kinema first opened; I do not remember the set-up but I do know that quite a few of to-day's most successful managers started off as ushers at the Plaza.

The Value of Organists

I MUST cross swords with Jack Courtnay about his recent reference to the modest salary of the organists, and the modest costs of organ overheads. When he starts comparing the value of the organist to the value of publicity, or, I should say, the money spent on publicity, with a query in his mind about which facility could be most easily done without, Jack is treading on very dangerous ground. Although, personally, I believe in the value of organists, I demand a very much higher standard of efficiency than Jack apparently does when he says an organist must be very poor indeed if he does not earn his keep. What these fellows seldom realise is that their cost does not finish with the salary and the organ overheads; there is the renter's share, sometimes as much as 50 per cent., which makes it necessary for the exhibitor to take double the apparent cost if it is to be worth while. Organists can be a profitable investment, and often are, but only the ones who work hard and try hard all the time to maintain their drawing power. A good resident organist is an investment, a bad one not only a dead loss, but a menace to the prosperity of the kinema concerned.

Stage Terms

IT is disappointing to notice how stage terms are disappearing from the managers' vocabulary. Those of us who are "theatre" as well as "kinema," like to maintain that vague relationship between the live and the shadow shows. It may be ostentaton, but there it is. It's rather nice to talk about "P" and "O.P.," sides, "up stage" and "down stage," the grid, and the iron, and the gantry.

Some of our younger colleagues consider the phrases to be redundant, but it sets me wondering what these fellows do call the bits and pieces on and around the stage. There are no crisper, no more descriptive words than the good old terms handed down to us through generations of showmen right from fit-up days. We mustn't let them die out, and if the younger chaps don't know them, it is up to us to teach them.

SHOWMANSHIP

"Never has Courtesy been More Highly Valued"—says E. H. Lundy

COURTESY is a rare commodity these days. The strain of the war years has left us with a nervous hangover, and the continued austerity forced upon the country by the economic situation, restrictions, queues and the like does not help to soothe frayed tempers.

But courtesy is a very important factor in maintaining the goodwill enjoyed by our Industry. The prosperity of the kinema business depends upon provision of first-class entertainment coupled with the most efficient service possible to the patron. It is the duty of managers and their staffs to do all in their power to further a happy relationship between the kinema and the public.

E. H. Lundy, director of theatres for G.-B., a man who knows more about kinema management than most people, has given some sound words of advice on this subject to managers in the current issue of *G.-B. News and Views*.

Here are extracts from his article:—

"I am sick and tired of excuses. The world has been full of them now for two years. Restrictions irritate most phases of our lives, but one thing no government or any war can ration or dictate is courtesy.

"Why it should suffer a reduction because of a war I leave to the psychologist, but to-day I accept no more excuses because never have courtesy, kindness and the small attentions of life been more highly valued.

"The millions who come to us as customers come from offices, factories, shops and foundries at the end of a day's work. They are a bit tired, but fundamentally they are in some semblance of a holiday mood when they enter our doors. Imagine, therefore, their reaction to an act of discourtesy, or what they conceive to be lack of attention or even aloofness in bothering with their personal problem of a seat too near the screen, etc.

"The bigger the theatre the greater the need for acts of personal service and courtesy. The very atmosphere of a theatre with its thousands of patrons in 'holiday mood' should foster the very essentials of courtesy and cheerfulness. Wise showmen exploit this to the full and make a name for themselves and their theatre, and, indirectly, all who work therein. An organisation is judged not on the amount of money in the bank, but upon the actions of its servants and representatives.

"Excuses are out. There is no place for them in this language we are talking. The question is—to be or not to be? There is only one answer to this and you must all give it with a fresh concerted effort. It will need an extra effort, a little more organising, a little more care and consideration and energy and determination.

"Those who succeed will find a place in the sun."

Two-month Campaign

IF you have got a good picture booked, then there is everything to be said for making an early start on getting it over to the public. P. J. Mills, Gaumont, Liverpool, launched his campaign for "The Jolson Story" two months before it was due to appear. It was well planned, and made the most of the musical nature of the picture.

His first step was an organ interlude by Harold Thiems. A microphone was taken among members of the audience, and they were invited to sing songs from the film. Then the Gaumont's 14-year-old "boy," Kenneth Kehoe, rendered "By the Light of the Silvery Moon." This was repeated each night of the week, and the boy was accorded a big ovation.

A month later another interlude was staged. This featured a local singer—Phyllis Parry—and proved a big attraction. In the meantime Mills gradually stepped up his theatre publicity with slides, trailers, display material and teaser art quads.

Later in the campaign he persuaded one hundred traders to exhibit a bill in their windows. Apart from this he secured five full window display tie-ups with a gown shop, music dealers, cycle shops and the like.

Three days before showing Mills put on another musical interlude, featuring Frank Atkinson, a baritone. The show included a tap-dance item, accompanied by Miss Cashin, one of the Gaumont's cashiers, who sang a song through a microphone off-stage. As a finale, the tabs opened on a tableau depicting Al Jolson with his wife, mother and father.

To wind up the campaign, Mills arranged for the Dingle Silver Prize Band to play the film's songs at the South Liverpool Football Club's match on the Saturday prior to playdate. A poster was paraded around the ground, another was exhibited on the front of the Pavilion, and window cards were displayed at all turnstiles.

Well Played, Sir!

Denis Compton, the Middlesex and Test batsman, made a personal appearance at the Ambassador, Hendon, recently to receive from Patsy Hendren a film of the former's cricket career. They are seen with the Mayor of Hendon (Ald. W.R. Clemens) Deputy Mayor (Ald. A. W. Curton), Trevor Jenkins, James Forsyth, Director of Public Relations of Gaumont British and J. H. Hutchison, manager.

NEW MEMBERS

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

A. E. Toovey, Grand, Southport.
W. E. Case, Picture House, Monmouth.
T. B. Wilkins, Corona, Liverpool.

Burnley Savings Tie-up

F. BARKER, Odeon, Burnley, made good use of the National Savings Campaign tie-up for "Blue Skies."

With the co-operation of the local committee he erected a selling counter in the foyer. This, of course, was linked with the film. Two members of the local savings office staff were on duty at the counter.

This effort created a great deal of interest, and the *Burnley Express* sent a reporter and photographer along to the theatre, which resulted in editorial notices in separate issues of the paper.

Barker also arranged for a triangular D.C. board to be paraded at the Burnley Football Club's ground during an important League match.

A "Blue Skies" night was also organised at the Empress Ballroom, and during the interval a "quiz" was staged.

An Opportunist

ON the opening day of "Calcutta," at the Odeon, Warrington, the B.B.C. news announced that the American round-the-world flyer was well on the way to breaking the record for the trip. A. E. Rockett saw in this an opportunity for a smart piece of exploitation for the film.

He immediately got his poster-writer to prepare a poster worded, "The World's Speed Record is about to be broken. Now on the way to Calcutta. You are about to see the World's Record-Beater, 'Calcutta,' starring Alan Ladd and William Bendix, at the Odeon all week."

Old Stunt in New Guise

A. B. PRESTON SWANN, Elephant Cinema, Shawlands, has sent me details of what he describes as an old stunt used in a new guise for "Three Comrades."

Three types of cards were printed. No. 1 card carried the name of Robert Taylor; No. 2, Robert Young, and No. 3, Franchot Tone. Each bore the following: "There are three cards in this set, each bearing the name of one of the comrades in the film 'Three Comrades.' Bring the three comrades together by saving a set of cards, and on presentation of this set at the Elephant Cinema on Thursday, April 24, free admission will be granted."

No. 1 card was printed in large quantities; No. 2 in lesser quantities, and No. 3 in yet smaller quantities. A portion of each group was issued nightly for a fortnight prior to showing date. The number of possible free entries was, of course, regulated by controlling the issue of card No. 3.

Children's Clubs Compete

TEAMS from Children's Clubs of the Maxime Kinemas in the West of England held a quiz competition at the Maxime, Clevedon, near Bristol. The contest was arranged by H. E. Williams, supervisor of the circuit there, and teams came from Maxime's, at Dartmouth, Teignmouth, Street, Melksham and Clevedon.

From each kinema a team of four appeared on the stage of the Maxime. Amongst those present were the vicar of Clevedon and the headmaster of Clevedon school, in addition to pressmen and others.

Questions of general information and of an educative nature were put to the competitors, with the result that the Melksham team won the cup.

Fifty-Fifty Month

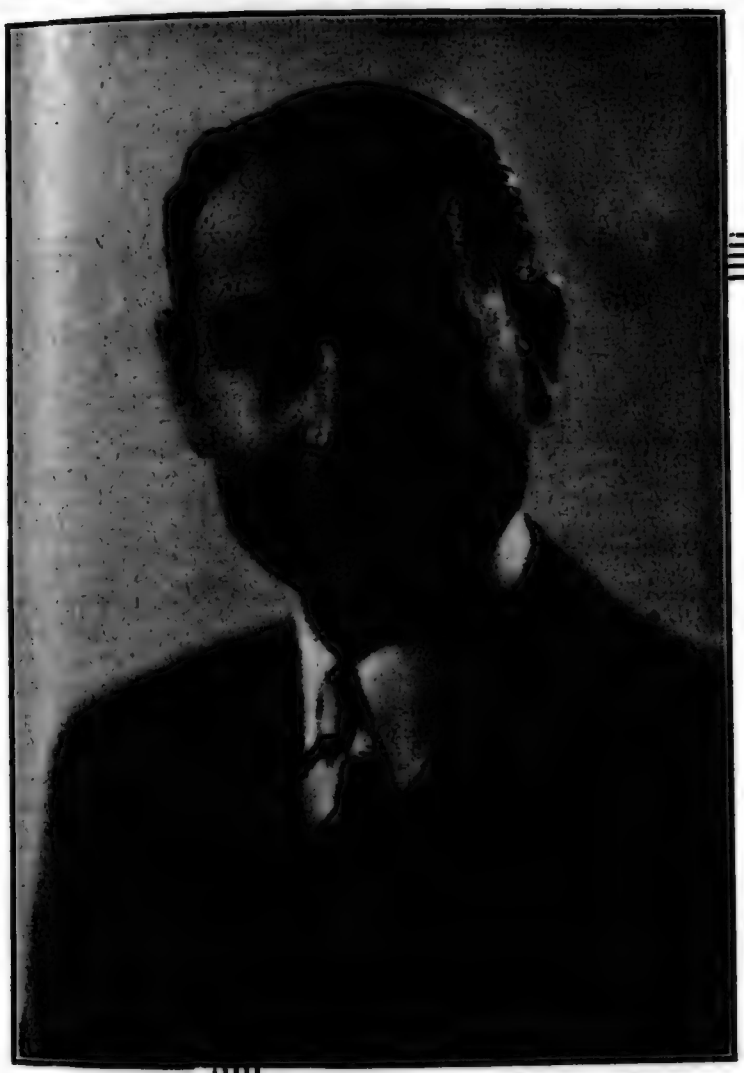
A. M. BURTON, manager of St. George's Hall, Bradford, is in the midst of his "fifty-fifty month," which means that his programmes for the month of May were composed of 50 per cent. British films and 50 per cent. American.

To boost this, Burton had a huge display on the walls of the vestibule, surmounted with the British

Continued on page 36

YOUNGERS

FOR SCREEN ADVERTISING RIGHTS



SUITE 127: GRAND HOTEL

Once again I look forward to meeting my many exhibitor friends at Eastbourne

Harry Addey.

YOUNGER PUBLICITY SERVICE LTD

28 ALBEMARLE STREET, W.1. [ESTAB. 1925] 'PHONE REGENT 6593

SHOWMANSHIP—*continued*

and American flags. Also 5,000 throwaways of the monthly programme were distributed in Bradford and district through the medium of newsagents, who inserted them in their customers' newspapers.

"The Outlaw" came into this month's programme, and for this picture Burton secured five excellent tie-ups with local shops.

Baksi Scores

ON hearing that Joe Baksi was visiting pits in the East Lancashire coalfield, F. J. Smidmore, the G.-B. circuit publicity manager, approached the Recruitment Office for the North-West Regional Coal Board and arranged for Joe to make a personal appearance at the Palace, Leigh.

Theatres in the circuit are running the J. Arthur Rank "This Modern Age—No. 7: Coal Crisis," which of course inspired a general tie-up with the North-Western Regional Coal Board.

The people of Leigh, which is an important coal-mining town, certainly rose to the occasion, as did W. Sloan, manager of the Palace.

Big crowds awaited the arrival of Baksi—more, in fact, than could be packed into the theatre.

Baksi made a ten minute speech to the audience. Accompanying him were his manager, Natie Wolfson, John Lewis, M.P., and officials of the Coal Board.

A Hot Tip

THE New Cross Kinema is in Deptford, where most of the male population seem to take a keen interest in the nearby New Cross greyhound track.

With this in mind, Ralph Phillips, who had a season of James Mason pictures booked for showing on successive Sundays, put up on the side of the kinema, where everyone passing the building on foot or wheel would see it, a large poster bearing the "tip": "FOUR WINNERS FOR NEW CROSS!" In rather smaller type was the sub-title: "G.-B.'s Great Scoop," and the names of the pictures followed, with a reminder that Mason was voted the most popular male star two years in succession.

Spring in the Air

E. C. CARTER, Odeon, Dagenham, took advantage of the Spring flowers and fruit that are now in abundance to publicise "California." He produced colourful displays, which were used as effective tie-ups with florist shops in the locality.

He also had a number of posters printed in the form of signposts, which were placed in strategic positions and pointing in the direction of the theatre. They bore the words: "To California."

Two Unusual Displays

TWO clever window displays were devised by E. P. Hills, of the Princess, Peterborough, for "The Big Sleep."

The first was dressed to represent a lawn and showing various articles of outdoor furniture, including a garden seat. On the seat lay a dressed tailor's dummy as if fast asleep, and, suspended across the top of the window, was a streamer worded, "Don't look in this window, as a man is asleep getting rested for to-night's visit to the Princess Cinema to see Bogart and Bacall in 'The Big Sleep.'"

The other window housed an alarm clock placed on a black draped pedestal, and below this was a quad poster worded, "This alarm clock was bought for 2s. 11d. in 1940 and is going on hire to the Princess Cinema to wake up Humphrey Bogart from "The Big Sleep."

Fashion Tie-up

IN his campaign for "The Kid from Brooklyn," J. Harvey, New Cinerama, Glasgow, exploited the Goldwyn Girls angle in a fashion tie-up.

A leading millinery establishment gave prominence in its display of Spring fashions to the slogan, "As glamorous as the Goldwyn Girls in "The Kid from Brooklyn."

Another tie-up was arranged with a gramophone dealer. Here, prominently displayed, were three well-designed art posters and several recordings of music from the film.

Amateur *v.* Professional

L. McCOLLIN, Tower, Launceston, secured a first-class boost for "Quiet Week-end" through the local dramatic society, which had recently presented the play.

He obtained an editorial in the local Press, which invited people who had seen the society's production to see the film version at the Tower, where they would have the opportunity of comparing the performances of the local amateurs with the professional film stars.

Plenty of Spirit

THE construction of a night-club scene in the foyer of the Regent, Bradford, to create atmosphere for the "Blue Dahlia" proved to be, according to G. Ray, not an over-ambitious project. Nor was it difficult to construct or expensive.

It covered the rear half of the entrance hall and consisted mainly of a long cocktail bar, with shelves behind, on which were displayed a selection of those rare commodities whisky, gin, sherry, brandy, rum, liqueurs, and even champagne. They were all dummies, loaned by a wine merchant, but they caused amusement. Many patrons asked for a bottle from "under the counter."

Pictures of the stars, and stills, formed the wall decoration. Poster copy and cards invited patrons to a "Grand Opening Night of the 'Blue Dahlia' night club," and promised appearances by Alan Ladd, Veronica Lake and other stars.

A doorman deputised as barman during this week and answered a host of questions, to which the stock reply was, "Come to the Regent on opening night, and *all* your questions will be answered."

Spring Fashion

AN elaborate dress display in a leading ladies' fashion shop was arranged by H. Hubball, Grand Palace, St. Albans, for "The Root of All Evil."

Small "spring flowered" notices in gay colours were posted on the shop's windows, and at the entrance to the shop a D.C. poster drew attention to the extensive showroom display.

The showroom exhibition consisted of choice dresses similar to those worn by the star, and in the centre of the display was a fan-shaped board containing stills of Phyllis Calvert in dresses corresponding to those on show. A signboard informed the public that Phyllis Calvert, showing these dresses to their best effect, could be seen all the week at the Grand Palace.

Animated Display

A NOVEL foyer display was devised by Kennet B. Parker, Dunoon Picture House, for "Dangerous Moonlight."

Behind a glass panel measuring 4 ft. by 3 f he fixed a linen belt carrying the score of the "Warsaw Concerto," which moved slowly along o revolving rollers to the accompaniment of the mus played on gramophone records. This unusual novelt attracted considerable attention.

Fashion Parade

HARRY FREIGHT staged a mannequin parad at the Odeon, Exeter, in connection with th showing of "Suddenly it's Spring."

The parade arranged by Exeter's fashion exper Madame Vivette, lasted fifty minutes and was con pèred by Harold Berens, of "Ignorance is Bliss fame.

As each girl stepped into the spotlight, Berens gav a crisp outline of the dress the model was wearing.

The stage was dressed with antique furniture fro a local dealer, who also gave a window display, ti ing up with the film.

Radar Display

APART from securing six shop tie-ups and running a "Boffin" painting competition, E. W. McDermott, Odeon, Sale, arranged a special Radar displa for "School for Secrets."

Set out in the foyer were various pieces of rada equipment, together with R.A.F. ensigns, stills, an posters relating to the film. R.A.F. personnel wer in attendance to describe the use of the apparatu to patrons.

Minutes of "Suspense"

A NEAT window display, which elicited considerable comment was devised by E. V. Walls a the Clifton, Birmingham, to put over "Suspense."

The display consisted of a large circular back ground painted black. On this were the names o the stars and playdate. In front was a cut-out o Belita on one side and superimposed on the back cut-out head of Barry Sullivan printed in green.

The centre of the display carried a pendulum worked by a clock movement hidden above the titl cut-out, which moved back and forth. Across th bottom was a poster worded "100 Minutes o Suspense."

Consistency at Torquay

B. IAN CRAIG, of the Odeon, Torquay, has sen me details of a number of exploitation scheme he has carried out for recent films.

A fortnight prior to playdate of "Odd Man Out," teaser slides were shown on the screen worded "Watch out for 'Odd Man Out.'" A similar angle was used to good advantage through the medium o the Press.

In his campaign for "If I'm Lucky," Craig made the fullest use of the musical angle of the film.

(*Continued on page 37.*)

The California range of tints adopted by the fabrics industry in connection with Paramount's national tie-up for CALIFORNIA provided W. A. C. Hall, Odeon, Ipswich, with an excellent opportunity to arrange this window display at a draper's establishment

A very attractive window tie-up arranged by J. E. Wyard, Globe, Bristol, for THREE LITTLE GIRLS IN BLUE (20th-Fox). Pale blue nylon material was used for the background and the models were attired in dresses of three shades of blue. A similar display was also staged at the kinema

SHOWMANSHIP—continued

Attractive display cut-outs were used in the two main tie-ups with music shops. The hit tunes of the film were stressed, coupling up with the song sheets on display.

Several tie-ups were arranged by Craig with local tradesmen for "The Razor's Edge." In each case artistic cut-outs supplemented by stills and theatre bills, together with attractive slogans were used in window displays.

In his publicity for "A Woman Destroyed," Craig again concentrated on outdoor publicity. A star head cut-out of Susan Hayward was featured in a display with a local music shop, and here again the song hits from the film were plugged to good advantage.

Other tie-ups in connection with this film were made with gown shops, hairdressers, beauty parlours and cleaning establishments.

Colourful Foyer Display

A COMPREHENSIVE exploitation scheme for "Temptation" was carried out by G. Bernard at the Odeon, Bury.

In the foyer a life-size full-colour cut-out of Merle Oberon topped by the film's title in crimson made an eye-catching effect in its golden cabinet on a black velvet background.

Two shops tied-up with the film by means of window displays, one of them featuring women's sandals with appropriately worded posters. A similar angle was used in conjunction with the Hollywood Hat Shop.

For the Odeon national monthly programme drive, Bernard had two 12 ft. by 5 ft. art posters displayed in the foyer. The posters, announcing forthcoming films, were printed in striking colours and set against a black velvet background.

On the Budget

THE recent increase in the price of cigarettes gave H. Clayton-Nutt an idea for exploiting "The Big Sleep" at the Broadway, Eccles.

In his theatre window he displayed a large model ashtray, and suspended above this was a giant cigarette. A poster announced, "If you miss THIS this week—don't miss 'The Big Sleep' next week."

Antique Shop

TO boost "The Shop at Sly Corner," S. J. Key, of the Greenford Playhouse, converted his theatre box office to resemble an antique shop.

Displayed behind the glass front were old plaques and ornaments and fixed to the corner of the office was an old gas street lamp which gave the final touch to a realistic impression of an antique shop.

In his foyer he had a display of giant brass plaques, old copper bedwarmers and antique decorations.

In addition, Key arranged two outside tie-ups. In an antique dealer's window he had displayed an inscription worded "Buy your Antiques here, but buy Murder and Blackmail at 'The Shop at Sly Corner.'"

The other tie-up was with a modern house furnisher's, which gave a window display comparing modern furniture with the antique styles as displayed in the film.

Kiddies' Contest

A CHILDREN'S painting competition was one angle used by T. B. Wilkins, Corona, Liverpool, for RKO-Radio's "The Kid From Brooklyn."

The children in the district were invited to paint a picture of "Bossy," the cow which appears in the film.

In addition, Wilkins devised a first-class foyer display, and, judging by the photograph which accompanied his description, the display was very well devised.

In the foreground he had a large model of a theatre stage on which appeared a setting representing a scene from the film.

Placed in the front were entries from the painting competition, and on either side were stills and D.C.s giving details of the film and competition.

Other Credits

P. Sykes, Odeon, Crewe; L. Stanley Hodnett, Gaumont Palace, Middlesbrough; W. Smith, Odeon, Halifax; E. B. Dickenson, Picture House, Halifax; J. Longbottom, Odeon, Chorley; C. Smith, Odeon, Whalley Range; G. E. Sewell, Havana, Romford; Fordham Ellis, Ritz, Neasden; Norman Box, Court, Darlington; H. H. Walls, New Palace, Nuneaton; P. Y. Beaumont, Ritz, Oxford; J. Alexander, Astoria, Coventry; C. H. Dracott, Odeon, Stockton-on-Tees; Lewis H. Tallantire, Grand, Maltby; Rupert Todd, Gaumont, Doncaster; C. D. Revis, Lyric, Wellingborough; D. E. Daniell, Odeon, Herne Bay; W. G. Thomas, Odeon, Port Talbot; W. J. Joy, Ritz, Sunderland.

The Showman

MUSIC

Edited by JACK COURTNAY

Characteristics of the American Everett Orgatron

RECENTLY I had the opportunity of playing an American Everett Orgatron, through the courtesy and enterprise of Major S. J. Wright, of Wurlitzer. It was a pre-war model, purchased second-hand by the Major and which he has had reconditioned and installed in his factory with the object of exploring its possibilities.

This instrument must not be confused with the *Wurlitzer* Orgatron, which has not yet been seen in this country. I understand that the Wurlitzer instrument is a much more scientifically developed instrument than the Everett, but is based on more or less the same principle of tone creation.

The Everett, without doubt, has given pleasure to countless thousands and will, in its own sphere—it was designed for church or residential use—provide pleasure for countless numbers more. It has a pleasing appearance and is a very sweet-sounding instrument.

Frankly, however, I was somewhat disappointed in the paucity of the registration and the absence of what one might term robust or dynamic tones. Speaking as a layman, I do not think that it marked any great advance in the use of electronics, for while the British organ, discussed last week, creates its tone purely by electronic means, this instrument uses the reed organ which was so popular in the Victorian era.

As a growing boy, almost every house I visited had its American organ. The discriminating purchasers of the reed organ, however, even in those days, used either to buy a harmonium or a mustel, for the simple reason that practically every stop brought into play another set of reeds, whereas in the American type the same set of reeds was made to serve the purpose of two or three stops by a clever shutter arrangement. Thus you might find the melodia masquerading in different degrees of volume as different stops.

Undoubtedly this added to the beauty of the console or keyboard, but little or nothing to the intrinsic value of the instrument.

The Everett has done much the same thing, and it would appear to me that the differences as claimed by the specifications are barely discernible.

By this I mean that you might have a stop marked "Pedal bass 16f," and then another marked "Pedal bass 16 m.p." Both are derived from the same tone generator, but it is really difficult to tell which is the loud and which is the soft.

No doubt this instrument will serve the purpose for which it was built, but there is nothing in it to alter my conviction that the British company has produced an instrument which will lead the world in the electronic organ race.

Tom Burgess, hon. provincial secretary to the Associate Membership of the A.T.O., Liverpool, writes that the Empire, Liverpool, and Maghull social events were very successful and well attended. He has arranged for the club to visit the Mayfair Cinema, Liverpool, shortly.

Undoubtedly Tom's work in this district has done and is doing a great deal to keep alive the patrons' interest in the kinema organ, and it would be a good thing for the profession generally if there were more people like Tom, Bob Bonner, of Manchester, and Ralph Bartlett, of London.

Without thought of reward these men work hard in our interest, and if at times fans are, as they can be, a great nuisance, it is well to remember that we are dependent upon their support.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

"DON'T GAMBLE WITH STRANGERS"
(Pathé)

CERT. "A." *Length*, 5,997 *ft. Reg. No. F.*9945. REVIEWED IN "KINE." *January* 30, 1947. STARS: *Kane Richmond and Peter Cookson.*

ATMOSPHERE: Taut, tightly packed romantic comedy-melodrama. Good average "thick-ear." ORGAN: "Voice in the Storm" (Chuckerbutty). NON-SYNC.: As organ, on Bosworth's B.C.1043.

"UNDERCOVER GIRL"
(M-G-M)

CERT. "A." *Length*, 8,061 *ft. Reg. No. F.*10122. REVIEWED IN "KINE." *March* 27, 1947. STARS: *Ann Sothern and Mark Daniels.*

ATMOSPHERE: Rollicking, romantic comedy-melodrama, the latest "Maisie" adventure. ORGAN: "Policeman's Holiday" (Ewing). NON-SYNC.: As organ, on Columbia D.B.1755.

"IT'S A WONDERFUL LIFE"
(RKO-Radio)

CERT. "A." *Length*, 11,610 *ft. Reg. No. F.*10149. REVIEWED IN "KINE." *April* 10, 1947. STARS: *James Stewart and Lionel Barrymore.*

ATMOSPHERE: Marathon comedy-drama. It cross-sections American small-town life and speculates on what might have been if the chequered hero had not been born. ORGAN: "La Tarantelle Fretillante" (S. Coleridge-Taylor). NON-SYNC.: As organ, on Columbia D.X.652.

"SHADOWS OVER CHINATOWN"
(Pathé)

CERT. "A." *Length* 5,797 *ft. Reg. No. F.*9947. REVIEWED IN "KINE." *January* 30, 1947. STARS: *Sidney Toler and Tanis Chandler.*

ATMOSPHERE: Jolly and exciting comedy crime melodrama, the latest Charlie Chan. ORGAN: "March of the Little Fauns" (Pierne). NON-SYNC.: As organ, on Columbia D.X.273.

"LOOKIN' FOR SOMEONE"
(Columbia)

CERT. "U." *Length*, 6,179 *ft. Reg. No. F.*10035. REVIEWED IN "KINE." *March* 6, 1947. STARS: *Ken Curtis and Jeff Donnell.*

ATMOSPHERE: Outdoor musical comedy, telling how a bunch of dude ranch entertainers outwit a couple of tricky financiers. ORGAN: "Hill-Billy Songs." Medley (try P. Maurice). NON-SYNC.: As organ, on Columbia F.B.1124.

"TAKE MY LIFE"
(G.F.D.)

CERT. "A." *Length*, 7,145 *ft. Reg. No. Br./Tr.*10303. REVIEWED IN "KINE." *May* 8, 1947. STARS: *Hugh Williams and Greta Gynt.*

ATMOSPHERE: Murder mystery melodrama, showing how a temperamental prima donna saves her husband, wrongfully convicted of killing a former mistress, from the gallows. ORGAN: "Andante," "Fifth Symphony" (Tschaikowsky). NON-SYNC.: As organ, on H.M.V. D.B.2550.

The invisible goldfish stunt is an old one, but it never fails to excite curiosity—at least W. F. Foster found it so in this display at the Picture House, Dalston, for THE MAGNIFICENT DOLL (G.F.D.)

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., May 29 and Wed., June 4

Thursday

Southern Cross (*Columbia*)

Studio One. **10.45 a.m.**
Cast: Ron Randell, Muriel Steinbeck, John Tate, Joy Nichols, Nan Taylor. **Director:** Ken G. Hall.

Air drama based on the life of Sir Charles Kingsford-Smith, the Australian pioneer aviator. His career is traced from the 1914-18 war throughout his struggles for financial backing to enable him to further his aviation dreams.

After breaking the round-Australia air record, he visits the United States, from whence he makes a successful Pacific flight. To obtain publicity for an Australia-New Zealand air mail service, he plans an England-Australia flight. Although unwell, he insists on flying, but his plane is lost.

I Take This Oath (*Renown*)

G.B. Large Theatre. **2.30 p.m.**
Cast: Gordon Jones, Joyce Compton, Craig Reynolds, J. Farrell MacDonald, Mary Gordon. **Director:** Sherman Scott.

Reissue. A melodrama relating the adventures of a young police officer who vows that he will bring to justice the racketeers who murdered his father. The picture reveals the inner workings of the police department, showing details of police training by scientific methods.

Friday

Alias Mr. Twilight (*Columbia*)

Studio One. **10.45 a.m.**
Cast: Lloyd Corrigan, Trudy Marshall, Michael Duane. **Director:** John Sturges.

The story of a confidence trickster who becomes guardian of a little girl. He hopes to keep his activities a secret by appointing a nurse for the child, but a friend of the nurse, a detective, suspects him of his illegal activities.

Further complications ensue when a blackmailing cousin threatens to reveal that the lovable old rogue is an unfit guardian.

When's Your Birthday? (*Renown*)

G.B. Large Theatre. **2.30 p.m.**
Cast: Joe E. Brown, Marian Marsh, Edgar Kennedy, Fred Keating, Suzanne Kaaren, Frank Jenks. **Director:** Harry Beaumont.

Reissue. Joe E. Brown is seen as an astrologer turned prizefighter. The climax sees Joe engaged in a boxing bout with the middleweight champion of the world.

Monday

High Stakes (*Columbia*)

Own Theatre. **2.45 p.m.**
Cast: Charles Starrett, Smiley Burnette, Doris Houck, Zeke Clements. **Director:** Ray Nazarro.

When a gang of outlaws tries to rob a town of its hard-earned savings, the Charles Starrett-Smiley Burnette combination is called in to settle the trouble.

The Fabulous Dorseys (*United Artists*)

London Pavilion. **2.30 p.m.**
Cast: Tommy Dorsey, Jimmy Dorsey, Janet Blair, Paul Whiteman, Wm. Lundigan, Sara Allgood and Arthur Shields. **Director:** Alfred E. Green.

Charles R. Rogers' "The Fabulous Dorseys" is the story of the rise to fame of the two most popular band leaders in the business, starting from their boyhood days in a small mining town and ending at the present time. The story is based on the life-long rivalry between the two musicians—a rivalry which has led them, it is said, into many a colourful and amusing escapade and kept them in the newspaper headlines for over a decade.

Tuesday

On Boot Hill (*Columbia*)

Own Theatre. **2.45 p.m.**
Cast: Charles Starrett, Smiley Burnette, Merle Travis and his Broncho Busters. **Director:** Ray Nazarro.

Open-air adventure story, featuring the Charles Starrett-Smiley Burnette team, and set in the lawless frontier days of the 1880's. A gang of outlaws stampede every wild horse round-up of the local ranchers, and Charles Starrett as Steve Reynolds, the new representative of the Stockman's Syndicate, is called in to investigate.

Something to Sing About (*International*)

G.B. Theatre. **2.30 p.m.**
Cast: James Cagney, Evelyn Daw, William Frawley, Mona Barry, Cully Richards. **Director:** Victor Schertzinger.

In this reissue James Cagney takes time off from his customary tough-guy rôles and portrays a band leader who marries his singer. Success sends him to Hollywood but a bogus publicity story is taken seriously by his wife who leaves him and returns to night-club singing. Cagney follows and a happy reunion is engendered in romantic circumstances.

Tommy Dorsey and Jimmy Dorsey with Janet Blair in the Charles R. Rogers production THE FABULOUS DORSEYS, based on the life story of the two band leaders. It will be Trade shown by United Artists on Monday, June 2, at the London Pavilion, at 2.30 p.m.

Wednesday

Dear Murderer (*G.F.D.*)

Studio One. **10.30 a.m.**
Cast: Eric Portman, Greta Gynt, Dennis Price, Maxwell Reed, Jack Warner, Hazel Court, Andrew Crawford, Jane Hylton, Charles Rolfe, Helene Burl, Ernest Butcher, Judith Carol, Vale Ward, Vic Hagan, John Blyth Howard Douglas. **Director:** Arth Crabtree.

This is Betty Box's first production f Gainsborough. It is adapted from t stage play by St. John Legh Clowes a is the story of a man driven to brilliantly executed crime for the lo of his faithless wife.

uVA

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First of Exclusive's New Series

The first in the Marylebon Hammer series, "Death in Hig Heels," being Trade shown b Exclusive, is adapted from th novel by Christianna Bran author of "Green For Danger."

The story is centred on a smal but exclusive West End gow shop. Called in to investigate th murder of one of the staff, De Insp. Charlesworth discovers th a mistake has been made—th wrong girl has been murdered.

Agnes Gregory, the boss's righ hand woman, is still alive, bu popular Magda Doon is dead.

The Inspector's interrogatio reveals that poison crystals ha been bought quite openly by tw of the girls to clean a hat, but ha disappeared.

Finally, the Inspector bring home the crime to the hated Mis Gregory.

New Title for RKO-Radio's "Honeymoon"

RKO-Radio's Franchot Tone Shirley Temple-Guy Madison sta ring comedy, previously entitle "Honeymoon," has been redesig nated "Two Men and a Girl." has been added to the company forthcoming batch of big Trad shows and will be presented to th Trade on Thursday, June 5, a Studio One, Oxford Street, a 10.30 a.m.

The film was made from a Vick Baum original story, with Mexic City as the setting. Shirley Temple appears as a teen-ag visitor to the city who has com there to marry Guy Madison, play ing a G.I. on leave from th Panama Canal Zone.

TECHNICAL

Fibreglass May be a Solution to Problem of Furnishing Fabric Shortages

MANUFACTURERS searching for substitutes for the normal furnishing fabrics are turning their attention to the possibilities of plastics and other synthetic products.

Fibreglass may well provide one answer to their problems. Fibreglass, as its name implies, is a silky-like yarn spun from glass. It has been developed for a variety of uses, including electrical insulation, acoustic treatment, fireproofing, heat and sound insulation.

Hitherto cloth woven from Fibreglass has suffered two weaknesses; a low abrasion resistance and less extensibility than most types of fibre.

I understand, however, that a process, by which the cloth is treated with plastic, has been developed to overcome these shortcomings.

A SCREEN curtain made from the standard .003 in. cloth and installed at the Gaumont, Haymarket, has, I am told, been opened and closed up to a quarter of a million times. There is no evidence of undue damage to the cloth caused by movement.

The raw materials used in the manufacture of the yarn are wood ash, sand and, sometimes, broken bottles. These are all obtainable in this country, an important factor in manufacture in view of the fact that raw materials for other fabrics are mostly imported.

Another advantage of Fibreglass cloth is that it is non-fire carrying. The London County Council Fire Prevention Officers, I understand, have expressed their full approval of this material.

THERE was an interesting discussion on the subject of electricity consumption at a recent meeting of the Northern branch C.E.A.

Frank Tabrah, quoting a KINE. report that exhibitors in the Southern counties had expressed concern over the fact that load-shedding was causing electricity meters to run faster, inquired if other members were suffering a similar experience.

Consumption at his kinema, he told the meeting, had been reduced to the absolute minimum, but he was amazed to find that his bill for the quarter was up by £20.

It would seem that there is a need for closer investigation into the reason for the higher costs. Apart from the financial aspect, there is the possibility that kinemas will be accused of not observing the necessity for economy in power consumption.

CAPT. A. G. D. WEST, president of the British Kinematograph Society for many years, appeared in a new rôle recently, when as chairman of the newly formed electronics section of the Scientific Instrument Manufacturers' Society, he threw a cocktail party at Brown's Hotel, Dover Street, London, W. Also present was Major Charles Bill, of G.B.-Kalee.

Until a few years ago an unfamiliar word, even with technicians, electronics has invaded a wide field, and the fact that manufacturers of scientific apparatus have seen the advisability of forming a special section to study and advance this side of their activities is an important move.

Readers may have noted in connection with this subject that it was suggested a week or so ago, in all seriousness, that super-sonic frequencies might be employed by launderers to remove dirt from soiled garments! Washing dirty linen in public has usually been accomplished by politicians with an excess of sound. Super-sonic frequencies appear to be a means of sublimating this operation.

CINEMA TELEVISION: Capt. West's company continues to maintain an unusual modesty about its achievements during the war years; among a vast amount of war-time apparatus, a large proportion of mine detectors, which saved so many lives, originated in the C.T. factories.

To-day we are more interested in large-screen television. It is, I think, no exaggeration to say that, so far as technical problems are concerned, installations could commence to-morrow which would be capable of fully acceptable results on the kinema screen. This is one of those things where technicalities are only half the battle; the acid test is—will the expenditure justify itself? Very obviously, with the present unco-operative attitude of the B.B.C., the consensus of opinion is that it would not.

BLACKPOOL CIRCUIT'S TRAINING SCHEME FOR JUNIOR PROJECTIONISTS

Described by E. PASHLEY

A SCHEME for the training of third projectionists and probationers to overcome the acute shortage of projection room personnel has, as reported in a recent issue of the KINE., been inaugurated by the Social Association, recently formed by the management and staffs of five Blackpool kinemas controlled by the Fylde circuit. E. Pashley, chief operator of the Rendezvous, who is in charge of the scheme, describes in this article how it came into being, and outlines the syllabus on which the training programme is based.

IT was suggested at one of the early meetings of the Association that junior projectionists should be given a "helping hand." R. C. Taylor, director of the circuit and *ex-officio* member of the committee, immediately called a special meeting of chief projectionists, and a "Chief Projectionists' Section" of the Association was formed. The members include Fred Prendergast (Dominion), John Walmsley (Oxford), George Laycock (Empire), Harry Simms (Ritz), all of whom volunteered their services in connection with the training scheme, and myself.

The object of the scheme is to give instruction to the junior projectionists, thereby promoting a greater interest in the job, and creating an ambition to achieve an improved status.

A series of classes has been planned, which I am conducting with the aid of the "chiefs" of the company's Blackpool kinemas.

The classes are devoted to discussions on the various duties of the projectionist, from rewind boy to chief: practical lessons in the projection room, and question periods, when the juniors are invited to answer each other's queries. This, it is considered, will encourage a "think for yourself" outlook.

The answers and explanations, I have found, lead to further comment and discussion and enable the instructor to judge for himself the progress of the experiment.

Classes are held weekly, and each is of about one hour's duration. They take place during working hours, so that juniors can attend without sacrificing their own time.

The directors of my company have granted the loan of the Rendezvous Kinema café for the classes and the use of a workshop for the more practical subjects, such as soldering and the dismantling of machinery, etc.

A spare mechanism has also been provided by the company, and is at the disposal of the instructor.

The syllabus includes: "The Receipt and Dispatch of Films," "Rewind Room Practice," "Elementary Electricity, Fire Extinguishers and Fire-fighting Appliances," "Cleaning and Repairing Light Fittings," "Batten and Footlights," "Outside and Ladderwork," "The Projection Suite," "Switchgear Inspection," "Screen Tabs and Their Control Gear, Vacuum Cleaning Plant," "Backstage Equipment," "Organs and Organ Lifts," "Projection Equipment," "The Sound Projector," "The Sound System," "Running the Show," "Associate Equipment," "Testing," "Fault Tracing and Remedying," "Rectification," "Wiring in the Kinema," "Sound Recording," "The Principles of Television."

POOL CARBONS

THERE have been changes in the personnel of G.B.-Kalee's Leeds branch office, made necessary, I am told, by the rapid expansion of business and the need to co-ordinate the production and sales ends of the business.

R. Storey, who has been acting as branch manager as well as liaison officer between G.B.-Kalee and its associate company, A. Kershaw and Sons, since 1925, has relinquished the branch managership to concentrate upon his latter duty. D. Sumpter, formerly joint branch manager at Cardiff, has taken over the Leeds office.

FROM 1919-1925, Storey was manager of the machine department of New Century Film Service and manager of Kershaw Projector Co. (Leeds and Manchester) from 1925 until its amalgamation with E. A. Langrish and Co., Ltd., in 1933, when Kalee. Ltd., was created.

He will continue to operate from the Leeds office.

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New Ross Rewinders 35mm. Each	6	0
12-way film storage cabinets Each	5	0
As above — paintwork damaged .. .. Each	4	0
Moving coil microphones Each	4	10
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SITUATIONS VACANT

MANAGER or Manageress required for small London repertory kinema; permanent position; some catering experience desirable but not essential.—Apply G., Box 204, Kinematograph Weekly.

WANTED immediately, Chief Operator; good Second would do; 6-day week evenings only; permanent position.—Full particulars and wage required. S., Box 215, Kinematograph Weekly.

RELIABLE Second Operator wanted.—Palace, Warminster, Wilts.

THE K.R.S. requires the following staff: Shorthand-Typist with some knowledge of book-keeping; Junior, male or female, for dealing with post and acting as relief telephone exchange operator.—Write, stating age, experience, and salary expected, to Secretary, 30, Old Compton Street.

BARRING and Log Clerks and Shorthand Typist required by major renting company; please state age, experience and salary desired.—F., Box 203, Kinematograph Weekly.

COMMONWEALTH OF AUSTRALIA.
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(FILMS DIVISION).
VACANCY FOR A SENIOR PRODUCER.

Applications are invited for (Temporary) Employment as a Senior Producer in the Films Division, Department of Information.

Actual salary is from £A.1,020 to £A.1170 per annum. Commencing salary will be fixed according to qualifications and experience.

The successful applicant will be required to work under the direction of the Producer-in-Chief of the Films Division, and will be assigned to the production of films and the supervision and training of production staff.

Qualifications desired include wide knowledge and experience in all stages of the production to supervise staff at all stages of production.

Applicants should have occupied a position of responsibility in the production of documentary and educational films, and experience of film production for Government Departments or Agencies will be an advantage.

The appointment will be made having regard to the provisions of the Australian Re-establishment and Employment Act.

Applications, stating full name, date and place of birth, war service (if any) and setting out details of education and experience, should be addressed to the Director-General of Information, Box 12 P.O., Canberra, A.C.T., Australia, and should reach him not later than June 30, 1947.

SITUATIONS WANTED

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COUPLE desire joint management of kinema; wife experienced in catering and kinema secretarial work; husband has life experience as manager, house engineer and chief operator; references and security if desired; go anywhere if accommodation available; not afraid of work.—L., Box 208, Kinematograph Weekly.

WELL-KNOWN Kinema Manager, age 37, 20 years' experience all branches; anything considered.—27, Princecroft Estate, Warminster, Wilts.

MANAGER desires change; keen, competent; go anywhere; large circuit experience; willing to do holiday reliefs.—O., Box 211, Kinematograph Weekly.

EXPERIENCED MANAGER DISENGAGED; ONLY 1,000-SEATER UPWARDS ENTERTAINED; WOULD LIKE CHANGE TO SUPERVISOR SMALL CIRCUIT.—PERCY McCANN, WESTON STREET, SWADLINCOTE, NR. BURTON-ON-TRENT.

MODEL Maker, architectural and scenic, now available for free-lance or full-time employment.—Write, E. John Golding, 3, Kinnaird Street, London, W.2.

ORGANIST, 10 years in organ world, seeks position.—B., Box 199, Kinematograph Weekly.

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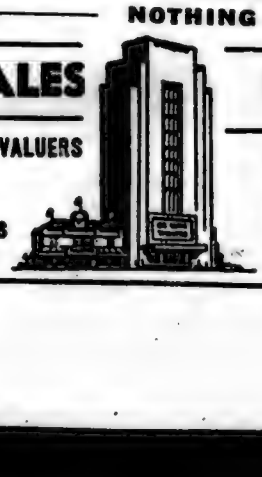
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FOR SALE & WANTED (Contd.

WANTED for hire or purchase, 35-mm. Eyemo Camera, model L, M, N or O, with lenses.—N., Box 210, Kinematograph Weekly.

TWO Taylor-Hobson Unifit Projection Lenses, 3½ in., f.1.9, as new.—F. A. Pointer, The Kinema, Mill Road, Cambridge.

FOR Sale, Newman Sinclair Camera, 1945, 400 ft. capacity, spare magazines, lenses, heavy-duty tripod with geared pan and tilt head, worth £350; offers, please.—Q., Box 213, Kinematograph Weekly.

WANTED, several ½-h.p. or ¼-h.p. synchronous A.C. Motors.—Imperial Sound System, 71, St. Barnabas Road, Leicester.

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WANTED, Kinemas, not less than 500 seats, by quickly expanding circuit; must stand the strictest investigation.—Write in confidence, P., Box 212, Kinematograph Weekly.

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PUBLIC NOTICES

ADMINISTRATIVE COUNTY OF MIDDLESEX.

APPLICATION FOR PROVISIONAL APPROVAL OF PLANS.

I, George Coles, F.R.I.B.A., of 40, Craven Street, Strand, London, W.C.2, hereby give notice that I intend to apply at the Meeting of the Entertainments Committee of the County Council of Middlesex, to be held on Monday, the 9th June, 1947, for the provisional approval of detailed plans of a Cinema situated in Cockfosters Road, Cockfosters, for which it is proposed subsequently to apply for a Music and Dancing and Cinematograph Licence.

The deposited plan may be inspected at the Guildhall, Westminster, on weekdays except Saturdays, between the hours of 10 a.m. and 4 p.m.

Notice of any objection to the approval of the plan must be lodged with me in writing at the above address, and also with the Clerk of the County Council, Guildhall, Westminster, S.W.1, at least seven days before the aforesaid Meeting. Such notice must state the grounds upon which the objection is made.

Dated this 20th day of May, 1947.

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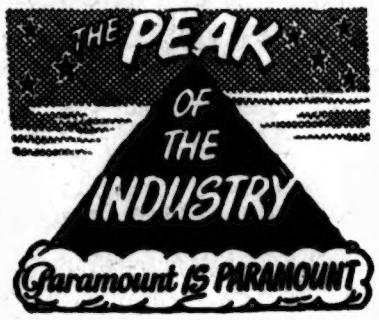
SEATING REPLACEMENTS REPAIRS

Continued from page 42

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
		NEWCASTLE.				
Tues., June 3	10.30 a.m.	Haymarket	The Yearling	M-G-M	Gregory Peck	U
" " 3	10.45 a.m.	Pavilion	Cigarette Girl	Columbia	Leslie Brooks	A
Wed., " 4	10.30 a.m.	Stolls	Dangerous Money	Pathe	Sidney Toler	A
" " 4	10.45 a.m.	Pavilion	The Thirteenth Hour	Columbia	Richard Dix	A
Thur., " 5	10.30 a.m.	Stoll	High School Hero	Pathe	Freddie Stewart	U
" " 5	10.30 a.m.	Stoll	The Perils of Pauline	Paramount	Betty Hutton	U
" " 5	10.45 a.m.	Pavilion	The Lone Wolf in Mexico	Columbia	Gerald Mohr	A
Fri., " 6	10.30 a.m.	Essoldo	The Hangman Waits	Butcher's	John Turnbull	A
" " 6	10.45 a.m.	Essoldo	Said O'Reilly to McNab (Reissue)	International	Will Fyffe	U
" " 6	10.30 a.m.	Stoll	Jungle Flight	Paramount	Robert Lowery	A
" " 6	10.30 a.m.	Pavilion	Black Angel	G.F.D.	Dan Duryea	A
		NOTTINGHAM.				
Wed., June 4	10.30 a.m.	Scala	Death in High Heels; God's Country.	Exclusive	Don Stannard	A
Thur., " 5	10.15 a.m.	Scala	The Yearling	M-G-M	Gregory Peck	U
Fri., " 6	10.45 a.m.	Scala	Black Angel	G.F.D.	Dan Duryea	A
		SHEFFIELD.				
Tues., June 3	10.30 a.m.	Hippodrome	The Yearling	M-G-M	Gregory Peck	U
Wed., " 3	10.45 a.m.	Union St. P.P.	King of the Wild	Columbia	Preston Foster	U
Thur., " 4	10.45 a.m.	Union St. P.P.	The Melting Pot	Columbia	Jean Porter	U
" " 5	10.45 a.m.	Cinema House	The Guilt of Janet Ames	Columbia	Rosalind Russell	A
Fri., " 5	10.45 a.m.	Union Street	The Hangman Waits	Butcher's	John Turnbull	A
" " 6	10.45 a.m.	Union St. P.P.	The Thirteenth Hour	Columbia	Richard Dix	A
" " 6	10.45 a.m.	Gaumont	Black Angel	G.F.D.	Dan Duryea	A



LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.
		LONDON.			
Thur., May 29	10.45 a.m.	Studio One	Southern Cross ; Short	Columbia	Ron Randell
,, ,, 29	2.30 p.m.	G.B. Theatre	I Take This Oath (Reissue)	Renown	Gordon Jones,
Fri., ,, 30	10.45 a.m.	Studio One	Alias Mr. Twilight ; Short	Columbia	Lloyd Corriga
,, ,, 30	2.30 p.m.	G.B. Theatre	When's Your Birthday (Reissue)	Renown	Joe E. Brown
Mon., June 2	12.30 p.m.	Empire Theatre	Short	M.G.M.	
,, ,, 2	2.45 p.m.	Own Theatre	High Stakes	Columbia	Charles Starre
,, ,, 2	2.30 p.m.	London Pavilion	The Fabulous Dorseys	United Artists	Janet Blair
Tues., ,, 3	10.30 a.m.	Private Theatre	Monte Cristo's Revenge	Columbia	Louis Haywar
,, ,, 3	10.45 a.m.	Studio One	Dual Alibi	Pathe	Herbert Long
,, ,, 3	2.30 p.m.	G.B. Theatre	Something to Sing About (Reissue)	International	James Cagney
,, ,, 3	2.45 p.m.	Own Theatre	On Boot Hill	Columbia	Charles Starre
Wed., ,, 4	2.30 p.m.	Own Theatre	Four Shorts	Columbia	
,, ,, 4	10.30 a.m.	Studio One	Dear Murderer	G.F.D.	Greta Gynt
		BIRMINGHAM.			
Mon., June 2	10.15 a.m.	Scala	The Yearling	M-G-M	Gregory Peck
Tues., ,, 3	10.30 a.m.	Scala	Death in High Heels; God's Country	Exclusive	Don Stannard
,, ,, 3	10.30 a.m.	Futurist	Cigarette Girl	Columbia	Leslie Brooks
Wed., ,, 4	10.15 a.m.	Scala	When's Your Birthday ? ; I take This Oath (Reissues).	Renown	Joe E. Brown
,, ,, 4	10.30 a.m.	Futurist	The Thirteenth Hour	Columbia	Richard Dix
Fri., ,, 6	10.30 a.m.	Tatler	Jungle Flight	Paramount	Robert Lower
,, ,, 6	10.30 a.m.	Futurist	The Guilt of Janet Ames	Columbia	Rosalind Rus
,, ,, 6	10.30 a.m.	Scala	Black Angel	G.F.D.	Dan Duryea
		BRISTOL.			
Fri., June 6	10.30 a.m.	News Theatre	Black Angel	G.F.D.	Dan Duryea
		CARDIFF.			
Tues., June 3	10.45 a.m.	Odeon	Jungle Flight	Paramount	Robert Lowe
,, ,, 3	10.45 a.m.	Park Hall	The Melting Pot	Columbia	June Porter
Wed., ,, 4	10.45 a.m.	Park Hall	Cigarette Girl	Columbia	Leslie Brooks
Fri., ,, 6	10.30 a.m.	Olympia	Two Men and a Girl	RKO-Radio	Shirley Temp
,, ,, 6	10.45 a.m.	Park Hall	King of the Wild	Columbia	Preston Foste
,, ,, 6	10.45 a.m.	Empire	Black Angel	G.F.D.	Dan Duryea
		GLASGOW.			
Tues., June 3	10 45 a m.	Cosmo	The Perils of Pauline	Paramount	Betty Hutton
,, ,, 3	10.45 a.m.	Green's Playhouse	The Guilt of Janet Ames	Columbia	Rosalind Rus
Wed., ,, 4	10.45 a.m.	Playhouse	The Lone Wolf in Mexico	Columbia	Gerald Mohr
Thurs., ,, 5	10.45 a.m.	Green's Playhouse	Death in High Heels ; God's Country	Exclusive	Don Stannard
,, ,, 5	10.45 a.m.	Cosmo	Jungle Flight	Paramount	Robert Lowe
,, ,, 5	10.45 a.m.	La Scala	Southern Cross	Columbia	Ron Randell
Fri. ,, 6	10.30 a.m.	Picture House	Two Men and a Girl	RKO-Radio	Shirley Temp
,, ,, 6	10.45 a.m.	Playhouse	King of the Wild	Columbia	Preston Foste
,, ,, 6	10.45 a.m.	La Scala	Black Angel	G.F.D.	Dan Duryea
		LEEDS.			
Tues. May 3	10.30 a.m.	Ritz	Dangerous Money	Pathe	Sidney Toler
,, ,, 3	10.30 a.m.	Tatler	Jungle Flight	Paramount	Robert Lowe
,, ,, 3	10.45 a.m.	Tower	The Hangman Waits	Butcher's	John Turnbu
Wed., ,, 4	10.30 a.m.	Ritz	High School Hero	Pathe	Freddie Stew
,, ,, 4	10.45 a.m.	Tower	The Thirteenth Hour	Columbia	Richard Dix
Thurs., ,, 5	10.30 a.m.	Ritz	The Yearling	M-G-M.	Gregory Peck
,, ,, 5	10.45 a.m.	Tower	The Lone Wolf in Mexico	Columbia	Gerald Mohr
Fri., ,, 6	10.45 a.m.	Tatler	Something to Sing About (Reissue)	International	James Cagne
,, ,, 6	10.30 a.m.	Ritz	Two Men and a Girl	RKO-Radio	Shirley Temp
,, ,, 6	10.45 a.m.	Tower	Alias Mr. Twilight	Columbia	Lloyd Corrig
,, ,, 6	10.45 a.m.	Scala	Black Angel	G.F.D.	Dan Duryea
		LIVERPOOL			
Tues., June 3	10.45 a.m.	Palais de Luxe	Jungle Flight	Paramount	Robert Lowe
,, ,, 3	10.45 a.m.	Futurist	The Melting Pot	Columbia	Jean Porter
Wed., ,, 4	10.45 a.m.	Scala	Cigarette Girl	Columbia	Leslie Brook
Thurs., ,, 5	10.45 a.m.	Futurist	Something to Sing About (Reissue)	International	James Cagne
,, ,, 5	10.45 a.m.	Scala	The Thirteenth Hour	Columbia	Richard Dix
Fri., ,, 6	10.30 a.m.	Forum	Two Men and a Girl	RKO-Radio	Shirley Temp
,, ,, 6	10.30 a.m.	Scala	Black Angel	G.F.D.	Dan Duryea
,, ,, 6	10.30 a.m.	Palais de Luxe	Death in High Heels ; God's Country	Exclusive	Don Stannar
		MANCHESTER.			
Tues., June 3	10.45 a.m.	Theatre Royal	Something to Sing About (Reissue)	International	James Cagne
,, ,, 3	10.45 a.m.	Deansgate	Message to Garcia (Reissue)	20th Century-Fox	Wallace Beer
,, ,, 3	10.45 a.m.	New Oxford St.	Jungle Flight	Paramount	Robert Lowe
,, ,, 3	10.45 a.m.	Market Street	High Stakes	Columbia	Charles Starr
,, ,, 3	10.45 a.m.	Gaiety	Shadow of Blackmail	Pathe	Kay Francis
Wed., ,, 4	10.45 a.m.	Oxford Street	The Ghost and Mrs. Muir	20th Century-Fox	Gene Tierney
,, ,, 4	10.30 a.m.	Deansgate	When's Your Birthday ? ; I Take This Oath (Reissues).	Renown	Joe E. Brow
,, ,, 4	10.45 a.m.	Gaiety	Cigarette Girl	Columbia	Leslie Brook
,, ,, 4	10.45 a.m.	Market Street	Dangerous Money	Pathe	Sidney Toler
Thur., ,, 5	10.30 a.m.	Gaiety	Death in High Heels ; God's Country.	Exclusive	Don Stannar
,, ,, 5	10.45 a.m.	Theatre Royal	Prisoner of Shark Island (Reissue)	20th Century-Fox	Warner Baxt
,, ,, 5	10.45 a.m.	Market Street	King of the Wild	Columbia	Preston Fost
,, ,, 5	10.45 a.m.	Oxford Street	High School Hero	Pathe	Freddie Stew
Fri., ,, 6	10.45 a m.	Theatre Royal	The Thirteenth Hour	Columbia	Richard Dix
,, ,, 6	10.45 a.m.	New Oxford	Black Angel	G.F.D.	Dan Duryea
,, ,, 6	10.45 a.m.	Deansgate	Shadows on the Range	Pathe	Johnny Mack

Continued at foot of page 41

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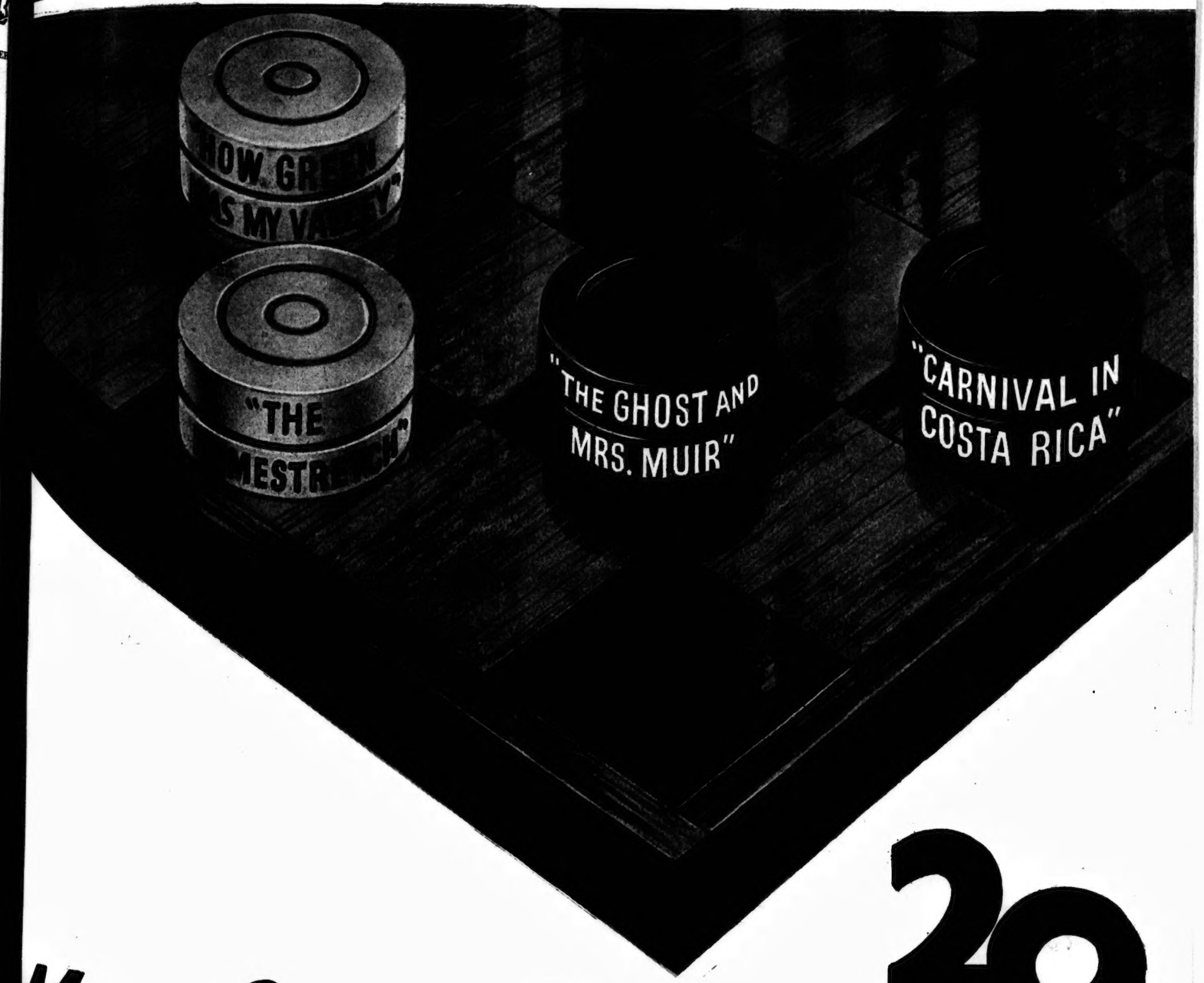

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